

# Help Mr. Katz Keep His Pledge on 'Vagabond King'!

Hit That Lenten  
Opposition  
Daily!

# Publix



# Opinion

The Official Voice of Publix

Hit That Lenten  
Opposition  
Daily!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of March 7th, 1930

No. 26

# ALL PUBLIX ON EDGE AS CHICAGO PROFIT CONVENTION DRAWS NEAR

## PHENOMENAL PRODUCT LENDS IMPETUS TO SEND ALL GROSSES SOARING IN MARCH AND APRIL

"Despite the usual resistance presented by the present Lenten period, I expect to see more Publix theatre box-office records shattered in March and April than in any similar period in the past history of this organization," declared Mr. Katz on the eve of the Chicago Convention. "The reason for that statement is summed up in just one word—product. March and April will see phenomenal grosses rolled up by Publix theatres everywhere because the product booked for our theatres in March and April is most exceptional.

"Available pictures possess so many qualifications that I can see no real justification for the Publix manager who does not come through with the tremendous grosses I predict and expect. The most marvelous pictures in the world will not break records unless every patron and potential patron in your territory is told about them, and told in a manner which will convince him that they are marvelous.

### Deserve Action

"I expect to see that these pictures get the intensive attention they deserve. I am going to point out the outstanding features among our March and April bookings, so that no one will have an excuse for not giving this kind of product everything he has.

"Mr. Saal told you about some of these pictures in Publix Opinion two weeks ago, and I am not going to go into detail about those he covered. I do want to say, however, that if you didn't memorize his statements when they appeared, I want you to do so now.

(Continued on Page Two)

## DEATH CALLS MOTHER OF MR. DEMBOW

Just as he was concluding a well earned rest in Florida, news reached Mr. Sam Dembow, Jr., Executive Vice President, of the sudden death in New York of his mother, on Tuesday night. Information as to funeral arrangements are not available as Publix Opinion goes to press on Wednesday.

Publix Opinion, on behalf of all of Mr. Dembow's associates in Publix, shares his bereavement, and tenders to him and to his family, the heartfelt sympathy of everyone in Publix.

## NEW ORDER ON NEWSPAPER POLICY!

A new general order on policy has been issued concerning newspapers, as the result of an impetuous action on the part of a non-Publix showman a few weeks ago. The showman severed amicable relations and pulled his advertising out of a newspaper that had failed to meet his ideas of co-operation. The newspaper was correct, and the showman was wrong.

Although the fault was not in any way related to Publix, A. M. Botsford and David J. Chatkin immediately recognized the value to Publix of anticipating its possible destructive repetition.

In the future, by order of Messrs. Chatkin and Botsford, any difficulty of any nature whatever that threatens to end or sever amicable relations with newspapers, radio stations, or public officials, is to be immediately reported by telegraph to A. M. Botsford before any conclusive or definite action is taken.

Whatever local action is required will then be ordered by Mr. Botsford after due consideration by Home Office officials, who will give the local theatre management the benefit of their advice and counsel.

## MR. ZUKOR GIVES SUCCESS SECRET

"Follow your convictions; it's the secret of success," said Adolph Zukor at a recent dinner in his honor in Los Angeles.

"If you believe you are right, go ahead," continued Mr. Zukor. "Do not be swayed by well wishing friends who would talk you out of it.

Among the speakers were Will Hays, Joe Schenck, Jesse L. Lasky, Louis B. Mayer, Cecil de Mille, Jack Warner, Samuel Goldwyn, Harry Rapf and Irving Thalberg. William de Mille was the toastmaster.

## \$30,000 IN CASH PRIZES SPURS WHOLE CIRCUIT IN SECOND QUARTER CONTEST

With the stage all set for what will unquestionably be the largest and most intensive profit rodeo ever put on in the film industry, Publix showmen are converging from all the circuit toward Chicago, where the great Second Quarter Prize Contest Convention opens on March 10th. The prize involved is \$30,000 in cash.

More than 250 Home Office and field executives, including most department heads, all division directors, division and district managers and their assigned division and district advertising men and bookers, will comprise the advance guard of Publix at the Convention. These will carry the stirring messages of Messrs. Katz, Dembow, Chatkin, Saal, Botsford and other Home Office executives to their waiting legions in the field and launch the greatest profit drive in Publix history.

"Never has the time been more ideally favorable for such an effort as right now," declared Mr. Katz, just before entraining for Chicago. "Three years have elapsed since the birth of the talking, singing and full color pictures. During that time, this new brand of entertainment has become perfected to a point never dreamed of by its most optimistic backers. Such is our merchandise for the coming profit campaign.

"In all previous campaigns, we had to come before the public either with promises or projects not fully developed. Now we bring them achievements! Anyone who has seen 'The Vagabond King' will be convinced of that. Every man at the convention should bear that in mind when thinking of Second Quarter Profit Campaign effort."

Enthusiasm is rampant throughout the field on the eve of the Convention, according to David J. Chatkin, General Director of Theatre Management. All the men are on edge and waiting for the word "GO!" to start after a chunk of that \$30,000 prize money.

"The delegates to the convention," Mr. Chatkin said, "will come with minds alert and prepared to take the fullest advantage of the concentrated brain-power of the company, assembled for their benefit. They will come, not as listeners, but as active participants. Every man will ask questions, present his individual problems and obstacles for a common solution, suggest ideas and contribute, each one his share, to

(Continued on Page Two)

## KEEP PLEDGE!

Mr. Katz has wired every manager who will show "The Vagabond King" at one dollar, reminding them that he has given his personal pledge to Messrs. Zukor, Lasky and Kent that the dollar showings of this picture in the twenty-five Publix key cities will produce record-shattering grosses. His wire follows:

"On (date) you open 'Vagabond King.' I have made personal pledge on dollar showings. I know you will do everything to help me keep my pledge."

## ELIMINATE UNIT SHOWS IN 6 THEATRES

Publix stage shows will be eliminated from the programs of six theatres in the Western portion of the circuit, beginning in March, according to announcement by D. J. Chatkin, General Director of Theatre Management.

"The expediency of this change in policy," said Mr. Chatkin, "has been borne out by our recent successful experiment in Omaha, Des Moines, and several other operations, when we put the stage units on split-week time, and played outstanding pictures for three days, extending runs on these pictures in other houses.

"With shorts given the intensive attention demanded by Mr. Katz, these all-sound programs proved superior in drawing power in almost every instance, and indicated a very receptive attitude on the part of patrons towards straight sound programs.

"The excellence of the picture product which is now available, both in features and short subjects, makes it possible for us to plan programs which do not require stage units to make them attractive in a superlative degree.

"Knowing this," concluded Mr. Chatkin, "we have decided to in-

(Continued on Page Two)

## 'PARAMOUNT ON PARADE' WINS ACCLAIM

Charles E. McCarthy, Paramount publicity head, furnishes Publix Opinion with the following wire Adolph Zukor sent to Mr. Kent after witnessing a theatre preview of "Paramount on Parade," on the coast.

"'Paramount on Parade' is the biggest box office attraction the trade has turned out in years. Audience applauded after every episode. Each star does something worth while, and, in addition, it is full of novelty surprises and oceans of comedy. It will break all long-run records in large and small cities alike."

"It is an unusual picture indeed which inspires a 'rave' from Mr. Zukor," states Mr. McCarthy, "but 'Paramount on Parade' has done just that.

### Results Assured

"In view of Mr. Zukor's high opinion of this picture, I think everyone in the organization is justified in getting behind this picture with everything they have, secure in the knowledge that the production will more than justify their most intensive efforts to break the records which Mr. Zukor

(Continued on Page Two)

## Managers Cheer Novel Film Address by Mr. Katz

Charles Sasseen, Texas district manager, 'pepped up' the theatre staffs in his territory to such a degree, when he told them that Mr. Katz would address them, (not mentioning how) that the men were astonishingly surprised when the house lights became extinguished and Mr. Katz' sound trailer shown. This novel idea of screening the message met with tremendous approval by the men.

## FLORIDA HIT!

A telegram to David J. Chatkin from Walter Morris states that "The Vagabond King" was acclaimed by the elite of Palm Beach as the greatest audible screen production to date. Among the guests at the brilliant premiere there were Billie Burke (Mrs. Florenz Ziegfeld), Grover Whalen, John Raskob, Carol Dempster, Edna Ferber, Jerome Kern and Sidney Smith. An extended run and phenomenal grosses were predicted by Morris.



# GREAT PRODUCT TO STIMULATE ALL GROSSES

(Continued from Page One)

The pictures we are telling you about are the weapons with which you can lick the Lenten slump."

Mr. Katz points out the additional pictures to which he referred and about which Mr. Saal comments as follows:

**"Young Eagles"** — A second "Wings." This picture can and should be handled in a big way. Be sure to feature both Buddy Rogers and the title prominently in advertising. Properly handled, this picture will regain any ground Rogers may have lost with "Halfway to Heaven," and place him on the heights of popularity. A Class A picture.

**"The Benson Murder Case"** — Brings back William Powell in his best role, with Eugene Palette as the inspector. This cannot be confused with any of the ordinary murder mysteries, as Van Dine's stories are in a class by themselves. This picture is no exception to the fine standard Paramount set with "The Canary Murder Case" and "The Greene Murder Case." A Class A picture.

**"Light of the Western Stars"** — Should be a record-breaker. The public wants outdoor pictures, and this is the best outdoor picture of all. Great title — Zane Grey — great cast: Arlen, Brian and Kohler.

**"Ladies Love Brutes"** — A money getting title with a money-getting star. It lives up to Bancroft's fine standard. A Class A picture, of course.

**"Paramount on Parade"** — Mr. Zukor and Mr. Lasky agree the picture will have a tremendous amount of natural appeal. It's a new kind of show. Be sure to follow up all advertising angles. By no means allow the public to confuse this with the ordinary revue. A Class A picture.

**"Puttin' on the Ritz"** — With Harry Richman. Great song numbers by Irving Berlin, and a fine human-interest comedy drama. Will be booked in 24 houses for day-and-date runs, with a big exploitation campaign by United Artists. A Class A picture.

**"Under a Texas Moon"** — All-technicolor. Romantic title to sell, and a beautiful outdoor setting with a romantic Texas background. Color, action and romance. A Class A picture.

"In addition to these pictures," concluded Mr. Saal, "be sure to look out for 'Such Men Are Dangerous,' 'The Golden Calf,' 'Sergeant Grischa,' and 'Montana Moon.' They are all great box office attractions regardless of what house you find them in, and Publix showmen should get behind them with vigorous, intelligent sales campaigns."

## PUBLIX THEATRES

Feb. 21st, 1930

### That Second Quarter Prize Contest!

It's not a phrase, not a plan, not a scheme—it is a huge entity, a fact, mountain-high and rock-hard—for it is hard cash, thirty thousand dollars worth of it, a grand pile of hard cash, that! And it will be divided among a small group of men who, between March 30th and June 28th, are going to do their jobs and do them so well that this money will be handed to them in packets wrapped in the thanks of the Publix organization. And everybody starts even.

It's a grand idea—that's what it is! —V.M.M.



MERCHANTS OF ENTERTAINMENT

## IN MEMORIAM

Hoxie C. Farley, City Manager of Montgomery, Ala., and one of the oldest members of the Publix family, died Wednesday evening, February 26. His death, which culminated an illness of several months, came as a great shock to his countless friends in Publix, the industry generally and his home city and state.

Farley was one of the most beloved characters in all Alabama. He was a showman to the very marrow, for he died in harness. Several years ago, his doctors and family tried to persuade him to retire but he was so attached to his theatres that he refused to do so. He knew everyone in town and everyone loved him. He furnished an ideal example of the perfect relationship between a theatre manager and the community. His theatres and his town were his whole life. His one ambition was to live long enough to witness the opening of a large de luxe Publix theatre in his beloved town. Several months ago, the Paramount Theatre opened there and his dream was fulfilled.

The sincere sympathy of all Publix is extended to his bereaved family in their great loss, while the whole industry mourns the passing of "a grand old man of show business."

## Musical Novelties Production is Outlined

Following conferences between A. J. Balaban, General Production Chief; Boris Morros, General Music Director; and William M. Saal, booking chief, a definite schedule of production for the Musical Novelties Department has been settled upon.

In the next twelve months the Musical Novelties Department, a division of the Music Department, will produce nine subjects commemorating the following holidays:

- Easter
- Mother's Day
- Fourth of July
- Armistice Day
- Thanksgiving
- Christmas
- New Year's Day
- Lincoln's Birthday
- Washington's Birthday

In addition, an indeterminate number of musical novelty subjects similar to "Ain't Cha'" and "Garden in the Rain" will be made up, dependent upon the songs or pictures worthy of such a plug.

Completing the agreement of the booking department under Mr. Saal to book these novelties wherever possible, they will be supplied to theatres everywhere in the circuit on a cost basis. Charges will be determined by the booking department after consideration of costs outlined by the music department, and in this way theatres will be supplied with these timely subjects at the lowest possible charge.

## GOOD WILL GESTURE

Primarily as an expression of good will and thoughtfulness, District Manager Maurice Barr arranged for a midnight benefit performance at the Saenger Theatre, New Orleans, for the widow of a policeman slain in the course of duty. The stage talent and orchestras of three theatres, the Saenger, Orpheum, and Loews State, contributed their services gratis, the newspapers ran stories and display ads, and prominent members of police department and other civic organizations co-operated.

## PUBLIX ON EDGE AS CONVENTION DRAWS NEAR

(Continued from Page One)

the planning and perfection of this massed profit-earning effort."

Complete details of the prize awards and of the functioning of the various campaigns will be announced at the Convention. It will last three days, the headquarters of the delegates and the meeting rooms being in the Drake Hotel.

### Newspaper Tie-Up Helps Double Matinee Gross

Saturday matinee business was doubled at the Publix Broadway, Chelsea, Mass., when Manager Joseph J. Sullivan conceived the idea of admitting children free, if they presented a coupon at the door, with a paid admission by a parent.

The coupons were clipped from the local paper through the use of a tie-up with the theatre. Friendly heralds, sent to the children, re-acted favorably with the kids, who were overjoyed at receiving such "important" mail.

### Navy Shares Boards With Iowa Theatres

Having cemented friendly relations with representatives of the Navy Department in Des Moines, to the extent that Navy boards could be procured whenever a picture with any marine angle whatever showed up, members of the Des Moines publicity staff went a step further. One side of each Navy board in Des Moines now carries Publix copy every week; the Navy gets the other side.

## Here's A Hunch!

"The Vagabond King" is not only Paramount's first 100 per cent Technicolor picture. It is the outstanding achievement to date in color photography. Everyone who has seen it raves about the breath-taking beauty of its color effects. In column one of Page 9 of the January 3 issue of Publix Opinion is a feature story about the Technicolor process. Plant this in your local newspaper and tie it up with "The Vagabond King" as the best example of this new art.

## ELIMINATE UNIT SHOWS IN 7 THEATRES

(Continued from Page One)

stitute a straight sound policy in these six deluxe theatres, which will henceforth play outstanding first choice product on a weekly exchange basis."

Houses affected by this decision, together with dates on which units close, are as follows:

- Paramount, Des Moines, March 10
- Paramount, Omaha, March 16
- Denver, Denver, March 19
- Palace, Dallas, March 16
- Texas, San Antonio, March 13
- Saenger, New Orleans, March 14

ASH GUEST M. C.

Paul Ash will appear as Guest Master of Ceremonies at the Metropolitan Theatre, Boston, for one week, beginning March 20, and will open with the same show at the New York Paramount, on March 28.

## MUSIC DEPT. ISSUES FADER CUES FOR "VAGABOND KING"

A fader cue sheet to be used during the showing of "The Vagabond King" has been issued by Boris Morros, general music director. It was prepared by Ludwig Berger, the director of the picture, and Maurice Lawrence of the music department.

Variations in volume, it has been found at the Criterion in New York, vastly improve the quality of the presentation, the proper emphasis being placed automatically.

It is assumed that the normal fader setting is 9. If this is not so in your house, change this schedule to correspond to your readings—i. e., if your normal is 10, change the 10 on the sheet to 11, etc. SAVE THIS RECORD!

WARNING CUES	FADER SETTING
At Opening of Feature.....	9
At Title "PARIS SEEMS HELPLESS".....	7
When Miss MacDonald Leaves Mr. King Kneeling.....	5
When Miss MacDonald Leaves Mr. King After She Gives Coin.....	8
When Miss MacDonald Starts Taking Off 2nd Slipper.....	9
When Mr. King Takes Off Cap.....	10
When Mr. King Starts Singing (IF I WERE KING).....	11
When Mr. King Stops Singing.....	9
Close Up of Heggie & Astrologer.....	8
When Mr. King Says: "WHAT FRANCE NEEDS IS A KING," etc.....	10
When Mr. Heggie Says: "THIS MAN MUST HANG".....	8
When Mr. King Separates Fighting Girls.....	9
When Mr. King Jumps on Table.....	10
When Mr. King Jumps on Stairs.....	10
When Mr. King Starts Singing First Chorus of Vagabond Song.....	11
On Second Chorus of "VAGABOND SONG".....	12
On Third Chorus of "VAGABOND SONG".....	13
On Second Close Up of Warner Oland.....	9
When Mr. King Is Being Carried In Thru Door.....	8
When Mr. King Is Being Placed In Bed.....	8
When Barber Says to Mr. King: "MAY I SUGGEST A GOLDEN BROCADED CLOAK".....	9
When Tavern Prisoners Are Brought Before Mr. King.....	10
When Mr. Heggie Says to Mr. King: "DO YOU KNOW WHY I DID THIS".....	8
When Mr. King Exits.....	9
When Miss MacDonald Starts Picking a Rose.....	10
At End of Miss MacDonald's and Mr. King's Singing.....	9
When Burgundy Herald's Enter.....	9
When Music Starts.....	10
On Drum Roll.....	11
After Guard Halts Music.....	9
When Miss MacDonald Says to Mr. King: "MY LORD THE WOMEN OF FRANCE THANK YOU".....	7
After Miss MacDonald Speaks.....	8
Close Up of Vagabond In Tavern.....	9
Close Up of Mr. King and Miss MacDonald Singing "LOVE ME TONIGHT".....	10
After Singing.....	9
When Mr. Heggie Says to Mr. King: "HAVE YOU NO FEAR OF DEATH".....	8
When Mr. Heggie Pulls Curtain Closed.....	9
When Mr. Oland says: "FIRST THE BIG FISH AND THEN".....	8
As Mr. Heggie Appears In Doorway.....	10
As Song Is Heard In Distance.....	11
Close Up of Battle Scene Build Up.....	12
Close Up of Battle Scene Build Up.....	13
Close Up of Battle Scene Build Up.....	8
Fade Out On Battle Scene.....	9
Close Up of Scene of Beggars Marching.....	10
As Beggars Reach Steps.....	9
During March to Gallows.....	9
When Last Scene Fades Build Up.....	10 to 11

## 'PARAMOUNT ON PARADE' WINS ACCLAIM

(Continued from Page One)

promises will be shattered. When Mr. Zukor says that 'Paramount on Parade' is the biggest box office attraction the trade has turned out in years, you can depend on it."

Wiring Mr. Katz, Mr. Lasky corroborated Mr. Zukor's opinion. Mr. Lasky expressed himself, in part, as follows:

### "Smashing Hit"

"Preview demonstrated we have one of the greatest box office attractions of all times. Picture was smashing hit from start to finish and pronounced by disinterested spectators as being far more interesting and undoubtedly topping in entertainment value all other musical comedies. As a typical motion picture audience exited from Belmont Theatre last night I heard enthusiastic comments on the different numbers and there was atmosphere of unquestioned success about the whole evening that I have seldom seen in a preview theatre.

"Comedy predominates in picture and one big laugh after another followed in rapid succession. I can assure you now that comedy elements are outstanding. If same campaign can be put behind 'Paramount on Parade' as you are doing with 'Vagabond King' I am confident it will roll up largest gross box office receipts of any picture we have produced in the last few years."

## GIVE PROCEDURE ON YOUR TIE-UPS

Constructive criticism of Publix Opinion such as is contained in the weekly letter of South Dakota District Manager A. E. Ableson to Mr. Chatkin is exactly the sort of comment this paper is desirous of exciting. Mr. Ableson makes his suggestion as follows:

"Publix Opinion is proving more valuable with each issue. It presents many valuable ideas and solves many difficult questions as to how to sell pictures. There is one thing that I believe can be improved in this paper, and that is that when a special tie-up is obtained, besides pictures of this tie-up, the exact procedure of obtaining it should be printed."

If Publix showmen contributing details of tie-ups and other exploitation activities to Publix Opinion will include an account of the procedure successful in making tie-ups, these explanations will be printed whenever possible.

## PUBLIX THEATRES

Feb. 25th, '30

### You Are a Publix Man

And so—without the stimulus of a prize to spur you on—you would put forth your best efforts for the greatest profit procurable during the Second Quarter.

You admit that! You don't mind winning a fat haul of good American dollars, do you? Well then: that normal loyal Publix effort, plus that special extra heave-ho for a century-or-two prize-hut—for the trick's done!

MARCH 30th STARTS US ALL! —V.M.M.



MERCHANTS OF ENTERTAINMENT



# MAJESTIC RADIO HOUR HONORS CHEVALIER

The "Majestic Theatre of the Air," weekly radio hour sponsored by the Grigsby-Grunow Co., manufacturers of Majestic radios, will devote the major part of its program on Sunday, April 13th, to song hits from Maurice Chevalier's Paramount pictures. Majestic will feature this in its advertising as "a tribute to the Prince of the Screen from the Mighty Monarch of the Air, Majestic Radio."

The broadcast, arranged by Sam Baron of the Famous Music Corp., will be between the hours of 9 and 10 P. M., Eastern Standard Time, over the entire network of the Columbia Broadcasting System. The following Paramount songs will be featured: "Louise" and "Sitting on Top of the World Alone" from "Innocents of Paris"; "My Love Parade," "Dream Lover," "Nobody's Using It Now," and "March of the Grenadiers" from "The Love Parade"; "You Brought a New Kind of Love to Me" and "Oh, How She Can Boop-Boop-a-Doop" from "The Big Pond"; "Sweeping the Clouds Away" and "All I Want Is Just One" from "Paramount on Parade."

Arnold Johnson and his orchestra will play special arrangements of these Chevalier songs, and will accompany an aggregation of radio artists which includes Sammy Fain, composer of the songs in "The Big Pond," Chevalier's next picture.

The Grigsby-Grunow Company is contacting its dealers and requesting them to lend every cooperation to Publix theatres wishing to tie-in on this broadcast. It is also announcing the broadcast through its house organ, "The Voice of the Air," which reaches thousands of radio fans.

## UNIQUE CONTEST FOR 'BURNING UP'

One of the several stunts used by Manager Ray M. Hendry in advertising "Burning Up" playing at the Publix-Capitol Theatre, Salt Lake, Utah, was a license number contest.

The Salt Lake Knitting Store co-operated by giving the theatre and picture a good plug in their Main Street window and offering pairs of gloves for the winners.

Numbers were taken at random and listed on a card in the store window and to identify yourself as one of the winners, it was necessary to show your car license.

## LOVE PARADE

By making a disc tie-up, it was possible for the Olympia Theatre, Boston, to crash the window of the finest department store in town with a "Love Parade" display. Two co-operative newspaper pages and contests helped keep the picture at the Olympia and Uptown for three weeks, the first feature to do this since Jolson's "Singing Fool."



## GOOD SLOGAN!

"The theatre must make good for the advertising done on its behalf—an advertisement is an implied promise to give a perfect performance."

The quotation above from an old book on advertising was sent to us by Earl H. Braughman, Jr., assistant manager of the Capitol Theatre, Salt Lake City, Utah.

It might profitably become the slogan of every showman. It expresses the entire meaning of theatrical merchandising. It means giving to each patron all that has been promised and giving it in as perfect a manner as possible. It means the end of circus day ballyhooing and the beginning of modern, efficient, honest selling methods.

## Streator Extols Publix Theatres Personnel

"Masterful handling of a situation that commanded judicious action and dexterous leadership avoided possible disaster for 1600 patrons of the Plumb Theatre, last evening, when fire developed in the basement of the Streator National bank, and the playhouse was emptied of the vast multitude without frenzy and only a slight trace of excitement among the people."

This commentary on the service and initiative of Publix personnel, appeared in the Streator, Ill., Daily Times-Press on February 10. The house staff of the Plumb, led by Manager Russel Lamb, emptied the theatre in six minutes, without mishap or confusion among the many patrons in the auditorium.

Commendatory letters flooded the manager's office for days following the fire. The theatre was in the public eye for more than three weeks due to the hundreds of 'Voice of the People' letters appearing in the local papers. Excerpts from two of the praiseworthy letters are:

"It certainly gives parents some relief to know that their children when at the theatre, are in competent hands and that in a case of this kind, they will be safeguarded."

"—and the commendable way in which the management of the Plumb Theatre handled the crowd. I was in the audience at the time and had it not been for the presence of mind on the part of the manager, there surely would have been a catastrophe."

Thus again, are Publix Theatres eulogized for exemplifying civic progress and community welfare of the highest order. "Publix Theatres have been and always will be an asset to the community." It is the men who are constantly aware of that slogan, who are prepared to meet all emergencies with presence of mind, who are stamped as superior showmen—showmen within the ranks of Publix!

## HISTORIC AUTO

For the showing of "Burning Up" at the Indiana, Indianapolis, B. M. Sturdivant promoted a display which included the Marmon which won the first five hundred mile classic at the Indianapolis Speedway in 1911.

## FOR A PUNCH!

Fore and aft of a tabloid size socker appropriate for a special occasion. This was put out by the boys under Publicity Director Art Schmidt of Detroit to take the place of the welcoming doormat when Paul Ash paid the automobile city a visit. Part of the sheet is devoted to selling the "Laughing Lady," then about to open. Pull your glass on this one, and make a note of it for those occasions when you need advertising with a punch.



## A Sales Tip!

Morris Press, of the Paramount Musical Department, arranged a special screening of "Honey," at the Criterion Theatre, Wednesday night, which was attended by representative music dealers, radio broadcasting program directors, commercial program makers, phonograph company executives, performing artists, musicians and other persons who contribute to the popularizing of music. The spontaneous enthusiasm of this group of music-sales experts assures a nation-wide boost for the tuneful melodies of Paramount's captivating box-office magnet.

Managers would do well to take a tip from this, and invite local radio commercial program makers and local radio broadcasting program directors of their stations to a preview of their musical pictures. Performing artists, local dance hall band leaders, etc., could also be invited as this makes for interest in the songs and helps the exploitation of the picture.

## CIRCULATING BILL GAG GETS SPACE

An itinerant dollar bill, a careful record of whose devious wanderings was kept by the local newspaper, was put into circulation by Will R. Winch, city manager of Amarillo, Texas, in the February Prosperity Drive.

Attached to the bill was a slip of paper which read, "This is the Traveling Dollar Bill" of February Prosperity Month. Keep it going, and, as a matter of record, call (paper)—when it comes to you." Papers ran daily feature stories for five days.

The stunt might prove of value in selling an individual picture as well as during a drive by the simple expedient of having the bill supposedly come from the star of the feature at the theatre. Passes might be given to every tenth or twenty-fifth person receiving the bill.

## Miss Mac Donald, Lillian Roth, Radio Stars

Jeanette MacDonald and Lillian Roth, two popular stars of the stage and screen and also favorites of radio, will be the featured artists of the Paramount-Publix hour which will be broadcast over the national network of the Columbia System on Saturday night (March 8) at 10 o'clock E. S. T.

From the Paramount studio in Hollywood, where both featured players are engaged in making productions, will come their contribution to the hour.elayed to New York by telephone, their voices will be placed on the air from station WABC after being introduced by O. P. Heggie, guest announcer, who also shares honors with the beautiful feminine players in Paramount's "The Vagabond King," in which Dennis King stars.

Miss Mac Donald will sing two of the numbers she sings on the screen in the picture and at least one of Miss Roth's selections will be taken from the production.

Other popular favorites who will make up the balance of the hour are Paul Ash, David Mendoza, Harriet Lee, Paul Small and Jesse Crawford.

## DAKOTA CHANGE

Dave Wells, formerly manager of the Granada Minneapolis, has replaced Dale Simon as manager of the Paramount, Bismarck, N. D.



## COVER OF SONG SELLS COMING PICTURE

With the issuing of an attractive cover design for the music in Paramount's gigantic festival picture, "Paramount on Parade," Morris Press, of the Paramount Music Department, points out an effective method of advertising the picture in advance of showing by the wide-spread sales of music from the picture.

The cover, all of which, with the exception of a line on top for the name of the individual song, bears the placard, "Paramount on Parade," in large letters, around which are draped the heads and figures of individual Paramount stars in characteristic attitudes, is a miniature 24 sheet in the homes of prospective patrons, selling the picture from all the pianos of your town.

"You can get a 24 sheet into the homes of your prospective audiences," declared Mr. Press, "and make them pay for this advertising if you popularize the songs in your forthcoming pictures in your territory before the picture opens. However, you cannot sell this 24 sheet unless you pound at your prospects by repetition and repetition and repetition."

"You must present your songs six weeks before the picture opens. Repeat them weekly in one form or another so that the song will get out into the air and they will buy your advertising matter in the form of sheet music. The theatre is not the only place where you can help in putting over this selling stunt."

"You must get your local music store to work on your new songs. You must get your local radio station to do likewise. There is no better means of advertising than to get a song sheet into the homes where it will be seen and handled."

## Bakery Tie-up Nets 3 Months' Publicity

Manager Fred Hinds of the Publix-Colonial Theatre, Watertown, S. Dakota, sold the town's largest bakery an idea to celebrate their 24th anniversary as well as giving the theatre three successive months of excellent publicity.

The stunt was to wrap a coupon with each loaf of "Quali-Tee" bread. When ten coupons were presented to the bakery, they issued a ticket good for any performance at the Publix-Colonial theatre. The Bakery paid full admission price for the tickets.

## 'VAGABOND KING'

Mildred Kramer, working under the direction of J. E. McInerney of the Criterion Theatre, New York, got this window and free space in the store's advertisements in a tie-up with the Bedell Company, which has stores in Milwaukee, Chicago, St. Louis, Pittsburg, Cleveland, Detroit, Philadelphia, Buffalo, Rochester, Syracuse, Bridgeport, Providence, New York, Brooklyn, Newark, Los Angeles, Portland and Oakland.



# SIMPLICITY BASIS OF GOOD LAYOUT

## STRUGGLE FOR ATTENTION INTENSIFIED BY COMPETITION

You are an architect confronted with the problem of erecting a new building. In the ordinary course of events these are some of the questions you will ask yourself. How much space have I at my disposal? What is the building to be used for? Am I to make it stand out from surrounding buildings and how shall I do it? How will I control traffic within the building? How will I combine elements of beauty and of utility, and on which shall I place the most emphasis?

You are an advertiser trying to sell either your show or your theatre. Here are some of the questions you must ask yourself. Just what is the ad to sell? How much space have I at my disposal? How will I make my ad stand out from the surrounding ads? How will I make the reader go from unit to unit with his eye and so read the entire ad? What artistic elements will help my selling message? What artistic elements will hurt my selling message? How will I interest the consumer, convince him, and move him to buy?

The person who can answer all these questions properly has prepared an advertisement in which are combined good copy, good layout, good artwork, good psychology and whatever else it takes to prepare the most effective selling ad. The proper application of the principles of layout, however, will be most effective in answering the greater portion of the questions we asked ourselves above.

What is layout? To be exact, it is the science of the arrangement of units within a space. But consider what a layout must do. It must stop the reader and get him to read the copy. It must create impressions that produce positive reactions. It must contain the most appropriate kind of an illustration, which means that the person responsible for the layout must know art work and engraving. It must have a typographic scheme. It must take advantage of the principles of optical illusion.

The truth really is that layout is only an aid. Fundamentally it is unnecessary. An ad is news, something which the public reads in order to learn. As such, advertising plays a vital part in our

**THIS IS THE THIRD** of a series of articles on theatrical advertising and merchandising prepared by Public Opinion. Succeeding articles will deal with typography and engraving, publicity, news-writing, and promotion.

daily lives. The function of layout in advertising, therefore, is chiefly to help—if it does not help it is useless and a waste.

Only recently has layout begun to play an important part in advertising. This is because:

a—There are many more advertisers competing for the reader's attention.

b—Since space is expensive the advertiser wants quick and effective results by the most scientific methods.

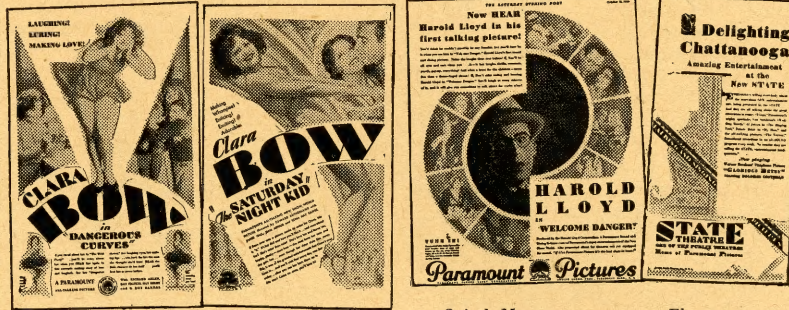
c—The advertiser wishes to clothe his sales arguments in a personal and individual manner, differentiating himself from all other advertisers of the same class.

These are the fundamentals of good layout:—simplicity, a sweeping design, a few units closely related and linked. What are the elements which will help us incorporate these fundamentals in our layouts?

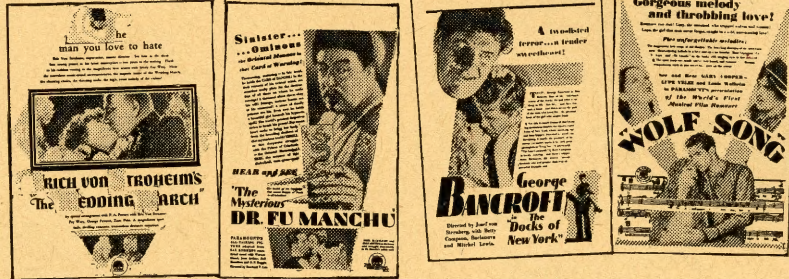
### Focal Point

The eye looking at a rectangular space will come to rest at a spot two-thirds from the bottom. This spot is called the Focal Point. Across this spot the most important thought or picture should have its place as a general rule. A headline or illustration placed at the Focal Point will be seen most readily. It is possible, however, by artificial optical illusion to create a focal point anywhere within the space as herewith illustrated. One, two or three focal points can thus be obtained according to the needs of the ad, stressing one or all three essentials. But it is generally better to

## SPECIMEN MOVIE ADS!



Salient Direction Dramatic Conflict Spiral Movement Elegance



Horizontal Line-Dignity Exclamation Point Slanting Line-Dash Radiation



Sweeping Motion Bulls-Eye

that the eye be made to see that copy.

Sometimes the text of an advertisement is so placed that the eye must be guided to it if it is to be seen in the quickest possible time. The layout man adopts artificial means for making the eye travel through the ad.

The eye will look in the direction in which a hand points. The eye will follow the line of an object or a design. It will glance in the direction in which a person or object faces. It will swing through an ad following the direction of various units. It will permit a design to lead it to the "salient point" or direction. Examples of such movement will be found in the illustrations accompanying this article.

A spiral spinning curved lines from a common center give the effect of a merry go round—it suggests giddiness, merriment, spinning.

Diagonal straight lines have a rakish suggestion — dash — speed — spirit.

A curved sweeping line suggests motion upward or downward—life—growth.

A horizontal line suggests calmness, placidity.

A vertical line suggests height, dignity, inspiration.

A vertical curved line suggests elegance.

Two lines going in opposite directions suggest dramatic conflict.

The bull's eye is an old method of concentrating attention on an important point.

The radiating sun motive is also a means of concentrating attention.

The exclamation point is a directive force to the salient point of direction.

These motives properly used may help in the problems of constructing good layouts—creating correct motion through an ad and aiding the eye as it travels across the reading matter.

### Balance

An artist concerned with composition devotes a good deal of time to balance. An unbalanced advertisement, like an unbalanced picture, does not look good even to a layman.

If you were to draw a vertical line through the center of your ad, and found that you had as many units to the right of the line as to the left, your ad would have "formal balance." Formal balance is used most often in advertising that is dignified or that has a definite class appeal. The theatre manager will find it useful in institutional advertising and in selling pictures like "Disraeli." We have informal composition

The illustrations accompanying this article, and much of the information it contains, have been furnished through the courtesy of Lionel Reiss of the Hanff-Metzger Advertising Agency. Mr. Reiss is a veteran in preparing layouts for all forms of motion picture advertising.

when our units are so placed that they are not symmetrical but balance each other. Thus, a small dark area may balance a much larger area lighter in tone. In attaining informal balance it is necessary to consider tones, size of units, white space, etc. Be careful that the ad as a whole does not look lopsided.

### Emphasis

The layout man can secure emphasis in a variety of ways. One of the most common is through the use of lots of white space. Another is by the use of blackness. A third is by size of type or illustration. Color is a fourth.

At one time emphasis was obtained by underlining certain portions of the copy. This is now considered poor taste but can be used effectively every now and then.

It is important to remember that only one element in any ad should be emphasized. If there are several dominating interests they will work against each other and weaken the ad.

### White Space

Generous use of white space will give simplicity, legibility, neatness, and above all attention-getting value to an advertisement. It is especially valuable in small ads where legibility and emphasis are most important. If margins of white space are part of the ad, there should be more white space at the bottom than at the top. (A safe rule is to have one-third of all space, white space.)

## BIBLIOGRAPHY

ADVERTISING LAYOUT by Frank H. Young published by Pascal Covici Chicago, Ill.

LAYOUTS FOR ADVERTISING

by John Dell published by Frederick J. Drake Chicago, Ill.

LAYOUT TECHNIQUE IN ADVERTISING

by Richard Surrey published by McGraw Hill Pub. Co. New York City

### Borders

The skillful use of borders will aid materially in creating an effective advertisement. A border may show action, effect a contrast, relieve monotony, emphasize part of the composition, or help accomplish some special purpose. Borders should not be so ornamental that they will detract from the rest of the ad nor should they keep the eye out of the ad as they might if they are not used judiciously.

Broken borders are very useful for getting attention and for emphasis.

### Layout Check

How effective is your layout? The following list will help you check it:

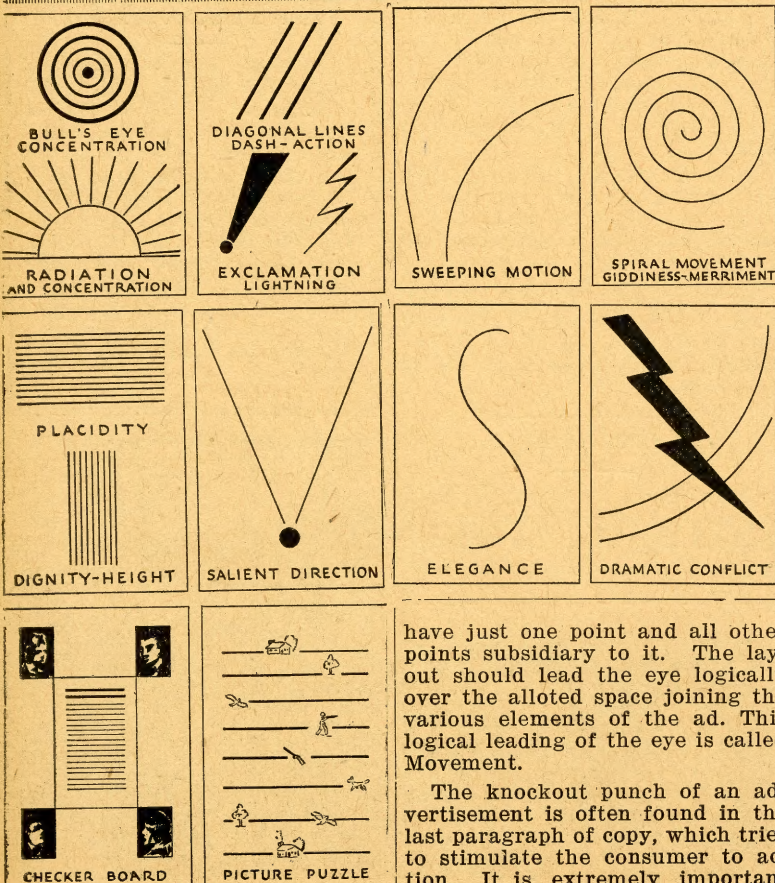
1. Will it attract attention on a competitive page?
  2. Is emphasis centered on the most important element?
  3. Is it perfect as far as legibility is concerned?
  4. Is it attractive and pleasing to the eye?
- And especially important for theatrical advertisers:
5. Has it enough white space? And finally, study your manual ads. Do they answer the propositions outlined in this article? They are supposed to. That's the way they have been planned!

## NEW YORK PROGRAM PLOTS

Week Beginning March 7th

- New York Paramount
1. "Paramount Hits"—Overture, Rubintoff (6)
  2. Paramount Sound News & Sound Trailer on "Sarah and Son" (11)
  3. Organ Concert—Crawfords (7)
  4. Public Unit—Charlie Hill. (30)
  5. "Only the Brave"—Paramount Picture (67)
  6. "Don't Believe It"—Paramount Talking Comedy (17)
  7. Trailers (2)
- 140 minutes
- Brooklyn-Paramount
1. Prelude
  2. Paramount Sound News & Sound Trailer on "Sarah and Son" (11)
  3. Rudy Vallee (8)
  4. Organ Concert—West (5)
  5. Public Unit—Balleff (33)
  6. "Street of Chance"—Paramount Picture (75)
  7. "Radio Riots"—Paramount Talkartoon (5)
  8. Trailers (3)
- 140 minutes
- Rialto
1. "Chanson Russe"—Publix Film Overture (5)
  2. Paramount Sound News (10)
  3. "Glorious Vamps"—United Artists Film Revue (10)
  4. "Down With Husbands"—Paramount-Christie Talking Comedy (20)
  5. "La Paloma"—Paramount Screen Song (7)
  6. "Be Yourself"—United Artists Picture (65)
  7. Trailers (3)
- 120 minutes
- Rivoli
1. "Love Parade Overture"—Publix Subject (5)
  2. Paramount Sound News (10)
  3. "The Love Parade"—Second Week (105)
  4. Trailers (2)
- 122 minutes
- Criterion
- "The Vagabond King"—Second Week

## SCHEMATIC LAYOUT DESIGNS





## "SHE COULDN'T SAY NO"

By A. P. WAXMAN,  
Advertising Director, Warner Brothers  
(Not For Publication)

Wherever "Gold Diggers of Broadway" has played Winnie Lightner has her following simply waiting to crowd the house when she arrives in "She Couldn't Say No." If there ever was an "over night sensation" Winnie Lightner is just that.

1.—"What happens to girls who can't say no" is plenty. The adventures of a big-hearted, jolly girl who wanted her friends to get the best of everything are pictured in sensational sequences.

2.—"From Broadway lights to the oblivion of the Kerosene Circuit" is one thing that happened to Winnie. In making the grade, up and down and up again, surprises and disappointments are met at every turn—but the big-hearted girl wins out in a big way after all.

3.—Winnie Lightner's first starring picture, "She Couldn't Say No," was made glove-fitting for this popular girl. Winnie was a headliner in vaudeville before she was screened and "stole the picture" in "Gold Diggers of Broadway." She was a Big-Time Vaudeville Wow, made ready for a hit in pictures.

4.—Here is a cast of popular personalities—Chester Morris, Johnny Arthur, Tully Marshall, Sally Eilers all have their following and all have opportunity in "She Couldn't Say No" to delight their friends.

5.—"The Upper Ten and Lower Five" meet in this picture with credit to both elements of New York life. Sally Eilers plays the role of a society deb who comes to the underworld to save the man she loves. Winnie Lightner is a night club hit who loves the man so well she would give him up if he said so. Chester Morris is the underworld character who would go straight if he really knew what love meant.

6.—"What a girl will do for love!" In this case she sacrifices her own happiness, leaves her career, goes into exile and comes back to save the man she loves. The society deb is ready to risk her reputation if sacrifice will free from prison the same man. Between these two loves the man wavers—unworthy and unhonored even in his own set.

7.—Songs and dances, night-club scenes; Winnie singing several individual numbers as only Winnie Lightner can put them over. "Watching My Dreams Go By" and "A Darn Fool Woman Like Me" are Winnie's leaders. Witmark & Sons, 1650 Broadway, are stocked with co-operative backing for the music angle.

8.—Winnie Lightner's personality, her hit in "Gold Diggers of Broadway" and her starring debut in "She Couldn't Say No" should form the basis of all exploitation; remembering that this is a Vitaphone picture and that the word "Vitaphone" has been made a household word by national advertising over a two years' campaign that has cost millions.

## PARAMOUNT HIT INSPIRES RAVE ON TALKIES

The general acclaim of the talking picture, not only by the public, but by editors, critics and intellectuals, has been so widespread that it ceases to be news. Few of its eulogies, however, have been as glowing as the one appearing in the New York World, one of the greatest and most distinguished papers in America, on February 11th. It was written by William Bolitho, brilliant columnist of that paper, after a visit to the Paramount Long Island Studio where he was invited to witness the filming of "Young Man of Manhattan."

"They are filming Miss Brush's 'Young Man of Manhattan' over at Paramount Studio, in Astoria," writes Mr. Bolitho, "and I was courteously allowed to watch it.

"On a distant view, the coming art of talking pictures is one of the important events in the general history of aesthetics. A rather unusual mental adjustment is necessary before such things—the American civilization as a whole, socially, culturally, from the life in its small pioneer towns to its constantly evolving code of laws, has suffered much from the peculiarly injurious stupidity of wrong standards of criticism. For, marvelous as the whole spectacle certainly is, even when it is unjustly measured beside the more static condition of ancient countries, yet it is but the stone age, as it were, of a new and unheard of civilization yet to be.

"The cinema industry is only the stone age of a new art, which will assuredly grow into one of the divine consolations of human life one day. We are all standing at the source of a river, which rushes away from us down into the next thousand years, and it is to underestimate the privilege if we measure it here beside the breadth of the mouth of old Thames or Seine, where they fall into the sea."

## SELLING "YOUNG EAGLES"

By RUSSELL HOLMAN,  
Advertising Manager, Paramount Pictures  
(Not For Publication)

Bill Wellman, who directed "Wings" and "Young Eagles," is in New York on a short vacation. We had lunch with him in Childs' yesterday.

Wellman said, "Young Eagles' is a better picture than 'Wings.' Call me a liar until you see it—then you'll apologize and agree with me.

"It's only logical that 'Young Eagles' is better. We profited by all we learned making 'Wings'. Everybody working on 'Young Eagles'—cast, pilots, staff and myself—were keyed up to lick any airplane picture ever made. We've done it!

"We've got something more thrilling than anything ever seen on film—a terrific airplane dog fight with the 'planes swooping in and around canyons, grazing the tree tops. The slightest mistake at the 'stick' meant instant death! I got hell from the studio for sending Buddy Rogers into this—and I should have gotten it. I wouldn't do it again for a million dollars, neither would he. But we got what we were after. And audiences will get the gasp of their lives!

"We got a spectacular 'plane crash with hardly a piece of the 'plane left that you couldn't cover with your handkerchief! We've got the greatest stunt stuff ever filmed—and anybody who knows me knows I don't boast."

Today we saw "Young Eagles." Wellman is right. It is better than "Wings!"

The 'plane stuff is better. The acting is better. The story is better. What a box office entertainment!

Buddy Rogers looks and acts better than he ever did in his life as the American flying ace. Jean Arthur, Buddy's girl friend in "Halfway to Heaven," is luscious as the mysterious peach he loves in Paris. Paul Lukas is a gallant, romantic figure as the Von Richthofen type of the German air hero whom Buddy calls "Johnny Goodguy." Stuart Erwin ("Axel" in "Sweetie") is swell as Buddy's comedy pal.

Copy: I'd come out boldly and tell them this is better than "Wings" or any other flying picture ever made!... Same star, same director as "Wings"—and the beautiful girl friend of "Halfway to Heaven"... Only the producers, star and director of "Wings" could make a greater airplane picture than "Wings"—Here It Is!... Up 17,000 feet in the withering blaze of machine gun fire; down in the flames of a great love!... That luscious mystery girl in Paris. Did she play her American flying ace for a sucker? Was she really a German spy when she stole his pants and his 'plane? Up 17,000 feet in the face of death he found out! and you will too in "Young Eagles!"

More copy: Thrill as never before with Buddy Rogers, the Flyin' Fool, the Lone Eagle, and His Beautiful Mate... Imagine all other flying pictures merged into one—and you haven't imagined half the tingling thrill, the tense excitement, the glorious romance of "Young Eagles!"... Smashing all altitude records for sheer thrill!

The story is a swift flying mystery-romance that has you wondering, smacking your lips, gasping, laughing and clutching the sides of the seat—at one and the same time.

The story is by Elliott White Springs, who wrote "War Birds" for Liberty Magazine, and is the leading author of airplane stories in the world. Springs was an American war ace himself.

Exploitation: There's isn't an aviation outfit or publication anywhere that won't cooperate with you to the limit on "Young Eagles." It presents the war birds, American and Germans, in a fine, romantic light.

By smacking the Paramount Theatre, N. Y. record by over \$7,000, on a personal appearance engagement, Buddy Rogers anew proved his sensational popularity. Cash in on it. America's Boy Friend. Flying again right into your heart.

Use speed copy, lads: "Contact!" "Give 'er the gun!" We're off on the maddest, gayest, wildest ride you ever imagined in your life! Machine guns spitting death. Kissing the clouds. Skipping the tree tops. Zooming, whirling, side-slipping, flip-flopping. Wind in your teeth, heart in your throat. Clutching the seat sides like death to keep from screaming. But don't fear! Buddy Rogers is at the old stick, and Buddy learned his barrel rolls and Immelmans' from "Wings." Beautiful Jean Arthur, his girl friend, is in the seat behind—he'll take care of her! And you! And you'll love them both—and the unforgettable, unapproachable sensations and thrills and cockeyed ecstasy of "Young Eagles," the mighty airplane ace of them all!

Man, if you don't have to call the cops to help you handle the "Young Eagles' mob, you're no merchant of entertainment—or else you're so smart a merchant that you planned for S. R. O. plus in advance!

### NAVY BLUES

A deep sea motif was evidenced in the decorations at the Tivoli Theatre, Chicago, during the run of "Navy Blues." Lifebelts, oars, a motorboat, and a large assortment of flags were used as lobby embellishments.

## SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

### PARAMOUNT

LA PALOMA (7 min.) This is a Screen Song Cartoon which has elements of sure-fire entertainment. The subject is a burlesque on the sentiment expressed in the famous "La Paloma." Will go over in any front show as an opening or closing number. Is entertaining from start to finish.

THE STRONGER — Christie Comedy. (20 min.). Cast: Carmel Myers, Bert Roach, George Stone and Frances Lee. A two reel satire poking fun at companionate marriage. Carmel Myers is the novelist who writes books on the subject but believes otherwise. Her husband, (Bert Roach) who takes advantage of his wife's presumed broadmindedness and forms a companionate relationship with a young flapper (Frances Lee). A young poet (George Stone) is about to go off with Carmel—at this point the husband, who sees himself losing the bliss of domestic life, flies off the handle in a fit of rage and before you know it, his wife's suitor flies through the window, with the advocates of companionate marriage in a huddle, cooing eternal devotion to one another. A comedy that will appeal to audiences who understand the subject of companionate marriage and will get the satire. Will go well with musical features.

A CHINATOWN FANTASY (10 min.). As the title implies, the Chinese element predominates. The scene is in front of a Joss House where Lou Miller, famous for his singing, renders that old favorite—"What's the Use of Dreaming." Overcome by dope, he falls asleep and has a confused dream in which a Chinese review of song and dance is presented. A novelty that will entertain as a closing flash act. Better than average production.

THE BALLET CLASS (10 min.). This subject gives an intimate picture of the old-fashioned Ballet Master as he makes his pupils go through the various ballet dancing steps—on the side-lines, one sees the parents who sit proudly and watch as their daughters go through the various routines. Dancing predominates throughout. The direction is above average. The picture is 'class' all the way through and is worthy of the better houses, where this artistic subject will be appreciated. Would use this as the closing number of a three act front show immediately preceding an all-talking comedy with music. The role of the Music Master is played by Luigi Albertieri.

### Program Suggestion

1. Overture
2. News
3. Buddy Traps
4. Family Next Door
5. BALLET CLASS
6. Honey.

### EDUCATIONAL

BULLS & BEARS (20 min.) A Mack Sennett comedy with Andy Clyde. Scene is a country grocery store where Andy Clyde's partner gets the stock market craze and sacrifices everything to it. Contains incidental song, dance, and music that help to round out a first class comedy. Will undoubtedly go over with a tense dramatic feature. A good two reel comedy.

### METRO

BLOTTO with Laurel & Hardy (28 min.) This domestic comedy is

so chuck full of side-splitting gags that it is impossible to describe it. One of the best comedies that this pair has made to date. Will undoubtedly keep the audiences howling from start to finish. Would book it with a dramatic feature that is of doubtful box office value, because BLOTTO will pull it through. An excellent comedy.

### PATHE

SONGS OF MOTHER (9½ min.) A novelty especially made for Mothers' Day—a sentimental subject. Scene: Father and two children at a piano. Children request their dad to sing. As he does so, there are flash backs showing scenes of his childhood. A good subject for the occasion, but synchronization not up to standard.

### COLUMBIA

SLOW BEAU (8 min.). Krazy Kat Cartoon. This Cartoon should be passed up. It is decidedly poor by comparison with Cartoons made in the past.

### VITAPHONE

951 JOE MAY & DOROTHY OAKS in "A Perfect Understanding." (6 min.) Scene: Drawing Room. Wise cracking act that has only fair possibilities—would pass it up.

952 WILL & GLADYS AHERN in "On The Rancho." (7 min.) This young couple are very clever rope-dancers, comedians, singers, and instrumentalists. They played in Florenz Ziegfeld-Ed Wynn Show, "Simple Simon." They have already starred in "Sidewalks of N. Y." and "Good News." Gladys Ahern is a very talented and beautiful young girl, and, with her brother, who is a clever comedian, they make a sure-fire act. The Aherns are assisted by another young man who aids in the dancing and twirling of the ropes. This act appears in the finale of Warner Bros. all-color musical production—"Hold Everything." The song numbers used are: "Oh for the Love of a Cowboy," and "Arizona." The act has Western atmosphere. It holds the attention from start to finish and is 100% entertainment. May be used on a strong three act bill as an excellent opening number; otherwise a good closing act.

3759 A MATTER OF ETHICS (7 min.) Here we have a tense drama in which a doctor takes revenge on an unfaithful wife by refusing to aid her injured lover. It is tense, has action, with a surprise climax. It is directed by Howard Bretherton with a cast consisting of Vivien Oakland, Geneva Mitchell, and Henry Otto. The plot is similar to those found in dramatic features, and, therefore, should play with all musical comedy feature, or, with an out-and-out slapstick comedy.

950 JACK OSTERMAN in "Talking It Over." (8 min.) Background: Stage Set. Osterman does his usual stuff employed in "Artists and Models," and "A Night in Paris." Puts over several salty jests on the inside doings of the 'Great White Way'. Has an individual style of putting over a song number; the songs being—"You Want Loving I Want Love", and "Can't You Understand" (the latter being put over in dramatic style for which he is known). Consider the act a good opener.

962 LORRAINE HOWARD & FLORENCE NEWTON in "Wedding Belles." (5 min.) This act is a burlesque on modern matrimony. This pair appeared in "The Music Box Revue," "The Perfect Fool," and in vaudeville. The act, as adapted to the screen, is only fair. May be used as an opening number on a strong supporting bill.



# BARNEY BALABAN, GENIUS OF THEATRE

## AUTHORITY ON CONSTRUCTION AND FINANCE; DEVELOPER OF MODERN COOLING SYSTEMS

Considering how long his name has been associated with finance and with successful business, Barney Balaban is imagined by the casual newspaper reader to be at least fifty years of age. Such a reader never sees a photograph of this man whose name is world famous, due to the prominence of the Balaban & Katz Theatres which form so important a part of Publix Theatres. Newspaper readers never see Barney Balaban's views on the state of finance, although every important executive in the moving picture industry knows that behind the scenes his opinions on business are among the most important in the country today.

As a matter of fact, Barney Balaban is barely forty, although he has been numbered among the titans of the moving picture industry for ten long years and was recognized as an outstanding pioneer and innovator for three years before that. He had made his mark before he was thirty.

Barney Balaban was born in Chicago, the eldest son of Israel and Augusta Balaban, who had met and married in the lake-metropolis after having emigrated from Russia. While attending the public schools of the city, he went to work at ten years of age as a Western Union messenger and, as he developed, made up his mind to become a business man. He entered Medill High School's evening classes and at twelve years of age secured a job as office boy with a downtown produce firm.

### Traffic Head at 14

In two years he had accomplished a seemingly impossible thing; he had taken charge of all traffic for the company. He arose each morning at 4 o'clock and routed and despatched freight cars full of produce, arranged for their reception, and issued orders to men old enough to be his grandfather. Chicago's history is full of business "prodigies," but it has few instances such as this—a 14-year-old boy a full-fledged traffic manager.

Such energy and intelligence attracted the attention of one of Chicago's most influential businessmen, Mark Morton of the Western Cold Storage Company who put him to work as a clerk, and then, as the boy demonstrated more and more capabilities each day, Morton enlarged his responsibilities almost without limit. Financial training under such a man as Morton, coming as it did in the impressionable years of Mr. Balaban's life, solidified the boy's genius. When Mr. Balaban left Morton's employ after fourteen years he was ready for the remarkable career of innovation and pioneering that is so well known today.

While Barney Balaban worked in Morton's employ, his brother, A. J. Balaban, had been investigating the new business of moving pictures, singing in "nickel-odeons" here and there around town during his evenings. "A. J." kept bringing Barney news of the possibilities in this business and had, with younger brothers, leased a theatre and found it profitable.

### Plans New Theatre

Barney Balaban, quickly perceiving the accuracy of his brother's forecasts of the business, formed a partnership with a friend, William Hirschberg, and organized the General Feature Film Company, selling independent films to the trade. Meanwhile he and "A. J." talked of building a theatre of their own.

They sketched on the back of an envelope their plans, hired contractors, lived with the carpenters and electricians, devoting their nights and days to the new project.

When the theatre was nearly done "A. J." came to Barney with a new suggestion. Why not have a balcony? Their ambitions had not heretofore run to so luxurious an addition. "A. J." had seen one in a theatre in another part of town that suggested a new thought. They would depart from the straight front balcony and build one that curved around on either side, giving more grace and, incidentally, more seating capacity. Together the brothers remodeled their little theatre and had a balcony added. Even in their beginning the Balabans were painstaking to a remarkable degree.

### Comfort Attracts

When opened this Circle Theatre was a raging success on the West Side. Its picture-programs might be no different than those shown in other theatres of the neighborhood, but it possessed something that no other theatre of that time owned—comfort. From the day that he first gave serious thought to theatres, Barney Balaban had seen the possibilities in providing comfort for patrons. His dream was to carry it further than the legitimate theatres had done, to develop and extend it in ways unthought of at that time.

Sixteen years ago Barney Balaban was turning over in his mind the problem of cooling a theatre-interior in summer. Originally, one supposes, the idea came out of the experience with the refrigeration used in the Western Cold Storage Company. Also it came from his keen business sense which made him wonder how summertime in the theatre could be changed from a time of doldrums to a time of prosperity.

In the old Circle Theatre he made experiments. With the limited capital which he and his brothers had assembled he was able to secure from a junk-heap a large electric fan. A little work brought it back to life, and installing it in the Circle, Barney Balaban began his campaign against summer heat—a campaign that he was to keep up for years until he had won decisively.

### "Balaban & Katz"

That ancient fan, roared, wheezed and whinnied as it ran; it sometimes sang louder than did A. J. Balaban who stood on the stage accompanying illustrated songs with his tenor voice. But it kept the Circle cool. The theatre eclipsed all competitors its first Summer, for the sweltering West Siders found ease and comfort in its interior.

With this glimpse of prosperity, Barney Balaban sold his feature film business and, with his brother, "A. J.", formed a partnership with Morris and Sam Katz who, nearby, had been developing small theatres in their own way. "Balaban & Katz" was born! The young firm pooled its resources to erect the Central Park Theatre, immortal in the theatre industry as the prototype of all the great

## PUBLIX PERSONALITIES

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



BARNEY BALABAN

cinema palaces with which Publix now dominates America.

### Profits in Summer

In the Central Park Barney Balaban's idea for refrigeration flowered. He took his idea to engineers of the Western Cold Storage Company, asking them if a theatre could be kept at a comfortable coolness in the hottest weather. They told him he was on the right track. He hunted up makers of refrigerating machinery and, living with his new job, night and day, worked out the air-cooling system which went into effect with the opening of the Central Park and which, as a system, is, with few improvements, in use over the world of theatres today.

Barney Balaban, as the father of the modern system of ventilating and cooling theatres, saw his creation revolutionize the theatre world, saw it, in Chicago at least, turn summertime from the poorest season of the year to the best. As the Riviera, Tivoli and Chicago Theatres arose, a decade ago, he saw the months of July and August become the biggest months of the year, due to the fact that Chicagoans speedily learned that those theatres were the most comfortable spots in all the town.

It was five years after his introduction of the refrigeration system at the Central Park that theatres outside Chicago began to adopt the plan.

Barney Balaban today is generally admitted to be the best informed of living persons on theatre ventilation. Every Balaban &

Katz theatre, as it arose, found him, minus hat and coat, working with the men as the ventilation and refrigeration machinery was installed. In all other phases of theatrical comfort he is as authoritative. The personal comfort and safety of Balaban & Katz patrons has always been his particular concern. Every theatre has had from its inception at least 25 per cent more exits than the law required. These exits might never be needed, but Barney Balaban felt that their very presence was a reassurance and comfort to patrons.

### Called as Expert

When the city of Chicago reformed its building code several years ago Barney Balaban was called in as an expert to advise the municipality and is constantly sought by students of this engineering question for information.

Aside from his extraordinary gifts in business management and the handling of finance, Barney Balaban's success has been due to his early determination to allow his interests no division whatsoever. His business was the theatre business; to it he would give all his time and thought. At the time of the advent of Balaban & Katz into the moving picture world, Chicago held a half dozen chains of theatres, each of which was far more weighty at the time than was the new firm. Small theatres these chains owned, it is true, but as organizations they had size and influence with film makers. Little Balaban & Katz

## Free Front Page Newspaper Gag Sells Tickets

Manager E. R. Toerpe of the Orpheum Theatre, Galesburg, boosted his returns sky high despite poor weather conditions when running "Untamed" and "Halfway to Heaven." He blossomed forth with a free front page newspaper stunt that turned the trick for him.

After the regular local newspaper had been run off, the front page was pulled out of the form, and a special theatre page substituted. As a concession, the paper did not make any charge for linotype composition. The theatre bought 500 papers for \$15.00 (the regular three cent rate) and distributed them in the most occupied spots.

The special page was full of copy on the pictures for the entire month of February.

forged past them.

Much of the "B. & K." rise to supremacy in the Chicago field was, of course, due to the character of the theatres; palatial, enormous structures of splendor, but a great part of it was due to the fact that the Balaban brothers and Sam Katz refused to give their attention to anything but theatre operation and the securing of desired programs. Their rivals, falling behind year by year, in the race, wondered why they should be outdistanced.

### Concentration Wins

Seemingly it never occurred to them that it might be because Balaban & Katz were not dabbling in real estate or any of the countless other side-lines which present themselves to a theatre owner. The temptation to build theatres for no other purpose than to improve property values has always been a temptation for moving picture theatre men and yet it was this siren-voice, so strong in Chicago ten years ago, that Barney Balaban and Sam Katz refused to hear.

The result was that sites for theatres, the handling of properties, the financing of the firm passed through the hands of a man who was living and eating and drinking the most minute details of those transactions. Barney Balaban for years spent a good 40 per cent of his time in the offices of the architects whom the firm employed. He not only mastered the fine points of theatre construction, he created most of them, toiling late and early with Sam Katz and A. J. Balaban, going over plans and ideas.

Success has meant no difference in the habits of Barney Balaban. Today he rises as in the past, early enough to ride horseback for an hour. He is seen around the theatres as late as midnight and on the bridge path as early as 6:30 a. m. He prefers this exercise to golf and a speed-boat on the lake front to an automobile as means of transportation to and from his home where his family, consisting of a wife and two children, live in a simplicity that is characteristic of the man who has refused more bank directorships and honorary financial posts than the world will ever know.

### EDITORIAL PLUGS

Editorials clipped from papers throughout the country, praising certain pictures for the moral they teach, are pouring into Your Editor's lap every day. The "Street of Chance" is commented upon frequently. Why not urge the same treatment for other Paramount Pictures?



## DIRECT SCHOOL CONTACT AIDS TIE-UP

Making a more direct and personal contact with schools by approaching the principals rather than the school boards, Publix-Balaban & Katz exploiters in Chicago made graduation class tie-ups which have really meant something at the box-office.

Believing that members of school boards had a tendency to withhold full co-operation for no other reason than that they were almost exclusively occupied with private business and professional interests, each member of the publicity and exploitation staff of the Chicago theatres went directly to the principal of each school in his district. The principals, it was found, having no interests other than the school, were fully appreciative of the offer to set aside certain nights at the individual theatres as "Blank School Night," with the graduating classes as guests of the theatres.

Tie-ups were effected with nearly seventy-five per cent of the

schools in Chicago, an unprecedented batting average. The principals had teachers in each class-room make repeated announcements concerning the school night, insuring almost one hundred per cent attendance of all pupils, and many parents as well. School songs and yells were featured, and by inviting the students for the slack supper-hour shows in each case, a definite check on the value of the tie-up with regard to the box-office was available, and results indicated that in every instance ticket-sales far exceeded the comparatively small number who were admitted free as members of the graduating class.

While good will had been the only assured result of previous school tie-ups, the new approach and consequent increased co-operation netted even more good will and filled houses at otherwise slack periods.

### NEW RECORDING

Publix record No. 2014 P has been released. The following song hits are recorded: "If I Were King," sung by Sid Garry, and "Chant of the Jungle," (from "The Untamed") vocalized by Kate Smith.

## MANAGERS' SELF QUIZ!

Sound

The questions appearing below are designed as a self-quiz for all anxious to improve their standing in showmanship through self-education. Get information on those things you do not know. Don't lose out through indolence—the motion picture industry is progressing too rapidly for stick-in-the-muds!

### QUESTIONS

1. What steps must be taken to remedy a film break on film containing a sound track?
  2. What steps must be taken to remedy a film break on film synchronized with disc?
- Stop a moment before you read the answers. Can you answer correctly without reading another word? Check yourself!

### ANSWERS

1. Since synchronism between pictures and sound is inherent in the film, no loss of synchronism is occasioned by a break. Therefore handle a broken sound film as you would an ordinary film under the same circumstances.

2. Douse the light, turn the Fader to zero, and stop the motor. The next step, as specified below, will depend on whether the sound consists only of a musical accompaniment and incidental effects; or of speech, close-ups, etc., which make synchronism very important.

- a) Break below intermittent—all cases.

Run down the film, needed for winding around the take-up, by means of hand wheel. Do not disturb the film at the aperture plate, or the record and reproducer. Continue to run, bringing the fader to the regular setting as soon as full speed is reached. Synchronism will usually be maintained under these conditions. However, since the audience will lose some of the subject, it is generally better in the case of short subjects not to wait for restarting as just described, but to continue the performance immediately by showing the next subject, which is set up on the other machine. In the meantime broken film can be repaired and shown again at the conclusion of the number which is running on the other machine. If the break was near the end of the reel it may not be worth while to return to the subject.

- b) Break above intermittent—with speech or other sound accompaniment, where exact synchronism is essential.

In this case it is not possible to continue on the broken film without losing synchronism. There is therefore no option except to continue the programme with the next reel, which is set up on the other machine, or else to cut out the sound for the remainder of the reel.

- c) Break above intermittent—with music or other sound accompaniment where exact synchronism is not essential.

Rethread and continue as previously described for a break below intermittent. Synchronism is usually lost under these conditions, but this can be tolerated in an emergency, unless there is a direct cue in the record, such as a knock, a voice, or cheers. In such a case pass over the cue with the fader on zero.

Publix is no longer interested in the LaPetite Theatre, Kankakee, Illinois.

## PRICE CHANGES FOLLOW LEGIT PLAN

A fact which has been known for decades by film-theatre showmen, but which has oddly enough been overlooked all that time by "legit" house managers, came to light in the New York Criterion theatre with the opening of "The Vagabond King." It added nearly 10 percent to the gross, when put to work.

Manager John Goring, Director of Publicity Jack McInerney, and Division Director Milton Feld, racking their brains for new ways to break box office records with the attraction, were bemoaning the limited seating capacity, even after an extra row of seats had been added. "We've got the prices scaled as high as they can go" they all agreed. It was then that they began to discuss the method of scaling the house-prices.

For a flesh and blood show, the highest price seats are the ones closest to the stage. This plan has been followed for decades, even by giant-films exhibited as "legit" roadshows. However, the "best seats" at a filmshow are any seats, providing they offer an undistorted view. By re-scaling the Criterion seating-plan, so that only those seats which were "off-side" were scaled at lowest prices, and marking all other seats up at top prices, an increase in gross was immediately registered. When the tickets went on sale the public bought them without a murmur.

## Alert Showman Receives Letter from Mr. Katz

The splendid example of perseverance, good judgment, and never-say-die showmanship exhibited by Joseph Koehler, manager of the Idaho Theatre, Twin Falls, Idaho, a report of whose activity in a pinch appeared in the January 31st issue of Public Opinion, caused Mr. Sam Katz to send him a personal letter of commendation and appreciation.

"It is this kind of enthusiasm, thinking and energy," declared Mr. Katz, referring to the almost super-human efforts made by Koehler to get his show started, "that makes one man stand out as against another. Please accept my thanks for your efforts."

Mr. Katz expressed the hope that he would soon have the pleasure of meeting Koehler.

## Crinklaw Appointed to Assist Theatre Artists

Harry Crinklaw has been appointed by Nate Frudenberg, district manager of the Tri-cities, to supervise the art work of the theatres in Frudenberg's territory. Crinklaw will devise ways of obtaining the greatest value from paints, compo-boards, panels, etc. He will assist the various house artists in producing effective displays and also offer constructive criticism on former work.

## MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

### CHARLES E. O'DONNELL

Charles E. O'Donnell, manager of the Columbia, Baton Rouge, La., is a thorough student of public entertainment, having been associated with show business for more than 15 years. During his vacation days, while attending school, he worked as usher, doorman and later projectionist at the local theatre in Meridian, Miss. He also superintended the lithographing and bill posting of the John Robinson Circus. During his last three years of high school, O'Donnell served as chief operator and assistant manager of the Majestic and Elite theatres in Meridian.

In 1915 he became projectionist and assistant manager of the Best Theatre, Pine Bluff, Ark. While employed here, O'Donnell also studied electrical engineering from the I. C. S. Due to failing health he resigned from his position at the Best in 1917 and became salesman for the Liberty Film Company of Shreveport, La. He remained here for one year and then returned to Pine Bluff as manager of the Orpheo, which position he held until June 14, 1920, when the Saenger interests purchased the Pine Bluff theatres. Since then O'Donnell has managed various theatres in Biloxi, Miss., and Monroe, La.

### OSCAR W. DAVIS

Oscar W. Davis, manager of the Adams Theatre, Detroit Mich., has received an intense theatre training with the Publix-Kunsky organization during the past two years.

Davis' first association with show business was at the Michigan Theatre, where, because of his natural aptitude for leadership, he was appointed chief of service. After remaining at this theatre for six months and learning the 'insides' of the theatre, Davis was promoted to the Paramount, as assistant manager and shortly afterward returned to the Michigan, in the same capacity. His present assignment was given to him, nine months later.

### F. J. PATTERSON

F. J. Patterson, manager of the Queen Theatre, Austin, Texas, received his first taste of the theatre while working at the B&K Tivoli as usher in 1924. He is another who has advanced through the ranks and to the position of manager.

Patterson served as usher at the Palace, Dallas; the Texas, San Antonio and the Metropolitan, Houston before he received his first executive position at the Houston 'Met' as assistant manager. In January, 1928, he was assigned to the Majestic, Austin. He remained here for a few months and was then transferred to the Queen, in the same town. Ten weeks later, Patterson was promoted to manage the Tremont, Galveston, from which position he was assigned his present post.

### WILLIAM E. KEATING

A college graduate and an accomplished linguist, very familiar with German, French and Latin, William E. Keating, manager of the Loring Theatre, Minneapolis, Minn., exemplifies Publix' policy of selecting only the best mentally equipped and most learned man power to supervise its theatres.

After leaving college in 1926, Keating entered the theatre field. In order to study theatre management from various angles, he got a job as doorman of the Lyric, Minneapolis. Within six months he had mastered the rudiments of show business and was promoted to the Grand, in the same town, as assistant manager. Three months later Keating was assigned to the Lyric, a first run house. He was given his first managership at the Aster in Minneapolis in July, 1928, and transferred to his present assignment, one year later.

### H. C. WINHAM

A graduate of Jack Barry's school in Bay St. Louis, who has had more than nine years of practical experience in theatre operations, is H. C. Winham, manager of the Rapides, Alexandria, La.

While still attending school in Texarkana, Ark., in 1921, Winham worked at odd jobs at the local theatre. Upon his graduation from high school, he obtained a permanent position at the Gem, serving as manager, also taking courses at a business college in the evenings. He remained at this theatre until December, 1926. In January of the next year, Winham entered the employ of the Saenger Theatres as manager of their Hippodrome Theatre in Texarkana, remaining but a short while when he was sent to the Strand in the same town. He was transferred to the Majestic, Shreveport, a few months later and then to the Saenger, Alexandria, from where he was assigned his present position.

### H. A. WINKLER

Another of the many Publix managers who have risen from the ranks is H. A. Winkler, manager of the Faust Theatre, St. Paul, Minn.

Winkler began his theatrical career as doorman of the Park Theatre, St. Paul, in September, 1924. During the following two and one-half years, he served in various other capacities before he was promoted to assistant manager of that house. Realizing the authority and responsibility vested in his new position, Winkler worked all the harder and was again rewarded for his diligent and satisfactory efforts, six months later, by being promoted to manager. In September, 1928, he was transferred to the St. Clair in the same town. Prior to being assigned his present position, Winkler managed the Dale Theatre, also in St. Paul.

## A GOOD GAG!

Here's a stunt on theatre anniversaries which worked out very well for A. L. Lashway, of the Olympia, at Lynn, Mass. It might be used on the openings of outstanding pictures, also.

Tell your local Western Union office that you want complimentary messages on the theatre anniversary from the leading citizens in the town. They will solicit for you, getting telegrams from city councilors, all members of the city government and everyone who means anything in the town. Local florists will do likewise.

They are only too glad to get this increased revenue, and there's absolutely no work on the theatre's part except to mount these telegrams for an effective lobby display, or to include them in a newspaper story.



# 'LIVE' LOBBY IDEA SWEEPS CIRCUIT!

## GREATER GROSSES AND GOOD WILL CREDITED TO INNOVATION

The flood of activity and resourcefulness applied to the furtherance of "live" lobbies sweeping through the circuit in response to President Sam Katz' demand for patron entertainment from the box-office on, has effected almost a nation-wide change in motion picture policy.

Reports from all sections of the country carry a story of increased patron good-will, and increased box-office returns. So astute a showman as John Balaban, of Publix-Balaban and Katz, sees the following advantages in lobby entertainment.

During week ends, when there are large and extended hold-outs, entertainers are a splendid feature to break down the resistance that people have to long waits. Specifically, all of our managers report that where they have lobby entertainers, they have practically no refunds.

"Another benefit is that it gives a patron entering the theatre a lively and cheerful impression. Especially in our sound houses where the lobby entertainers have become acquainted with the majority of our patrons, this idea has developed a very intimate and personal touch. Also, after a break, when people are leaving a theatre and naturally loiter about, it provides an interesting departure."

In search for diverting features that would not conflict with stage or screen entertainment, and would not exceed the theatre budget, Publix showman have devised an unusual number of innovations. In general, musical entertainment of some sort is furnished, but variations in the form of dog-acts, "eating contests," and the like have been reported.

Information on live lobby activity now in the hands of Publix

Opinion embraces the following divisions.

### Publix-Balaban and Katz

Entertainment is used in these theatres—Chicago, Tivoli, Uptown, Paradise, Granada, Marbro, Harding, Norshore, Tower, and week-ends at the Congress. They are not used in other theatres because the lobbies do not lend themselves to entertainment or because the expenditure is not justified by box-office returns.

The lobby acts that are used are:—

**Chicago Theatre**—The Virginia Aristocrats which include three boys who croon songs and a girl pianist. The boys are young, collegiate looking, and are costumed in naval officers' uniforms.

**Tivoli Theatre**—Two boys, both of whom sing, and one plays the piano.

**Uptown Theatre**—Same type of act as used at the Tivoli.

**Paradise Theatre**—Three young men who stroll around lobby, strumming steel guitars and crooning songs. Dressed in collegiate outfits except when exploiting some picture.

**Harding and Tower**—Two very attractive young girls, both of whom sing and one plays piano.

**Senate Theatre**—Kay Romaine, a local radio favorite plays popular numbers on grand piano in lobby.

**Norshore Theatre**—Allison and Fields, a singing act with vaudeville experience. Have built up a strong local following.

### Minnesota Theatre

At this theatre, in E. R. Ruben's division, enough is going on the lobby and mezzanine to suggest a three ring circus but every thing is in good taste. When the patron enters the theatre he sees (1) music booth with the attendant, Miss Minnesota, the winner of a beauty contest. Patron is then greeted (2) by a pretty directress in uniform. On to (3) Stone and Frazer, a piano and song combination of two charming young ladies who play and sing request numbers. A little further on in the lobby, the patron finds (4) Brancel and his dogs, Jack and Jill, an entertaining dog act. Number 5 is a sketch artist who averages ten profiles an hour and becomes more and more popular from week to week. Note illustrations of these acts elsewhere on the page. Gordon Greene is manager of the theatre.

In addition to all this, a tie-up was arranged early in February with Miss Myndall Cain who operates one of the largest beauty parlors in the country and who is nationally known. Mezzanine converted into a Palm Beach scene, and she and her girls gave free lectures and demonstrations to patrons. She announced her appearance at the theatre in radio talks three weeks in advance, played it up in all newspaper advertising, and had her operators announce it to all patrons visiting her. Results were far greater than anticipated.

An auto show tie-up was entered into with the Chevrolet people on a large scale. This will be discussed in detail in a later issue.

Later in the month, an Indian tepee was placed at the head of the grand stairway, and an Indian family took turns singing, dancing, and showing displays of ornamental bead work none of which was for sale. Feature was a western and hold-out audience was considerably interested.

## JUST ONE AFTER ANOTHER!

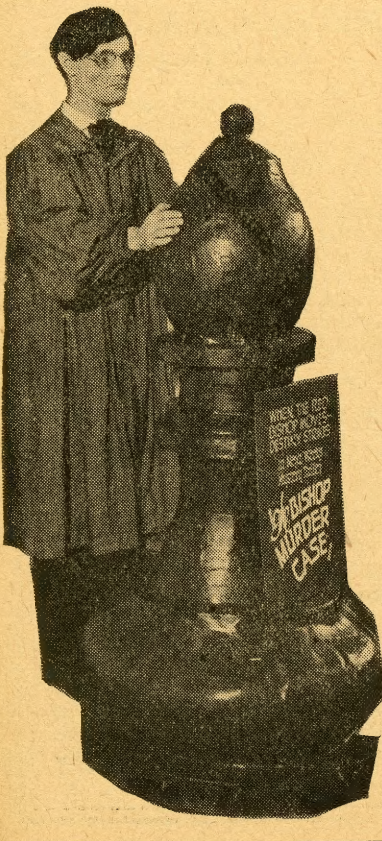
The fullest expression of the "live" lobby idea is to be found in the Minnesota Theatre where Manager Gordon Greene has prepared a series of surprises that confront the patron in rapid succession. (1) The music booth in which the Venus of Minnesota (a beauty prize winner) not only sells sheet music and records but also lets the public look at her. (2) A spiffy little directress greets patrons once they have passed beyond the outer lobby. (3) The singing and playing combination of Stone and Frazer are

next run into. They form the first line of attack when hold-outs occur. (4) A dog act pleases even the most impatient. Folks satisfy their craving for petting when the animals wander about between stunts. (5) Lightning sketch artist who averages ten profiles an hour. People too shy to pose like to watch. And lastly, (6) on the mezzanine, Miss Myndall Cain, beauty expert and her girls, give lectures and demonstrations.



## ALIVE!

To exploit the "Bishop Murder Case" at the Michigan, Ezra Levin, manager, with the assistance of David Lipton, worked out a living display consisting of a motionless, lifeless character from the picture who moved a five-foot chess bishop around on a large chess board on the floor with the lobby display as a background.



### Brooklyn Paramount Theatre

Working on the policy that there should be something doing in the theatre other than in the auditorium every hour of the day, Manager Robert Weitman of the Brooklyn Paramount has lined up a diverting array of talent.

From the opening of the house until noon, Elsie Thompson plays the piano, plugging popular songs; from noon until three, William Roper plays concert music on the piano; from then until five an accordion player and clarinet player entertain in the grand lobby; while from five until seven, there is more piano music. From then until the closing of the house, the accordionist, Frank Judnich, and the clarinetist, J. Geller, appear on the lobby floor in clown costume, and play for the hold-outs.

In addition to this complete coverage, a rajah act is put on after every de luxe show, afternoon and evening, in the grand lounge. Patrons see sword swallowing, fire eating, etc. All evening the concert pianist and a violinist furnish chamber music in the lounge.

Dorothy Dwin, the lightning sketch artist, is remaining at the theatre and is reported an excellent attraction.

To bolster Wednesday night business, there is dancing in the grand lobby after the last show. A six man combination from the theatre orchestra supplies the music and Judnich acts as m. c. It

is planned to continue the feature indefinitely.

### Granada Theatre San Francisco, Cal.

A five piece combination pictured on opposite page holds forth on a specially built stage in the lobby. Set is considered finest thing about theatre. Entertainment is supplied in the lobby between the hours of three and three-thirty, and seven-thirty and nine-thirty. Occasionally a song plugger is used.

Results are so fine that theatre is now confronted with problem of keeping front entrance and exit from being blocked.

### Portland Theatre Portland, Ore.

Also pictured on the opposite page, a musical group that entertains afternoons and evenings. Results excellent.

Taking advantage of the spaciousness of the lobby, checker tables and chairs are scattered about. A surprisingly large number of people use them.

Other than the musical entertainment offered by the lobby entertainment group, the theatre never has less than three animated displays of some kind or another and sometimes as many as five or six. These are mechanical contraptions that not only attract at-

tention but endeavor to sell some phase of the operation.

### J. A. Koerpel's Division

Division Director J. A. Koerpel reports that in his territory wherever holdouts occur, the lightning sketch artist is the greatest value. In some theatres where the budget could not support a high priced artist, some one in the poster department was usually found who would do the stunt for an additional fifteen or twenty dollars a week.

Magicians, beauty experts, and demonstrators appear at various theatres from time to time. Bridge specialists are great favorites with small town patrons.

In some houses, directresses are used. They are chosen for appearance and personality. In Youngstown, a tie-up was effected with leading department store. Store furnished daily change of apparel, theatre giving credit and store running announcements in daily advertising and in their windows.

### State Theatre, South Bend

Girl was obtained to sing and dance in lobby. For no reason except to create comment and get publicity, girl wore a silver mask whenever on the floor. This was played up on screen, in newspapers, and by means of dodgers and cards. R. A. Howard is in charge of publicity at the theatre.



## GLUTTON FILLS SELF—ALSO THEATRE

Further examples of the resourcefulness of Publix showmen in lining up live lobby attractions are pouring into the office of Publix Opinion daily. Many of these are duplications of live lobby stunts previously reported, but enough of them are sufficiently unique and unusual to indicate that managers all over the circuit are taking to heart the statement of Mr. Katz that he would not object to animal acts and acrobats in lobbies, providing they sold tickets.

Monte Hance, manager of the Strand in Hattiesburg, Miss., is one of the men fully alive to the value of anything and everything out of the ordinary as a live lobby drawing card. One of his ideas increased business 100 per cent and netted full column front page stories in his local paper for three days in succession.

Reading a feature story in the Hattiesburg "American" about a hobo whom the sheriff had fed at a cost of \$6.50, and who was still hungry, Hance found an opponent for him and staged an eating contest. A cafe furnished groceries, a chef, two waiters and a stove. The sheriff acted as judge. Crowds stormed the theatre, and when it became evident that the lobby wouldn't hold a tenth of the mob, the contest was moved to the stage. When the itinerant eater won the gastronomic tilt by the narrow margin of one-half pound of candied sweet potatoes, defeating his local opponent, Hattiesburg gourmands advanced other champions to contest the title, and Hance kept the idea alive for three days.

Applicable perhaps only in smaller cities, Hance's idea is nevertheless fully illustrative of the wide range of live lobby attractions which can be developed by ingenious managers elsewhere. To the roster of golf, chess, checker and bridge champions who have entertained patrons in Publix theatres, an eating champion is added, and Publix Opinion awaits

## This One Made Them All Talk

The fact that Valentine's Day almost coincided with the showing of "No, No, Nanette" at the Paramount, Des Moines, suggested a novel method of stimulating word-of-mouth advertising on the picture to M. L. Elewitz, District Publicity Director. Five thousand paper Valentines were printed and distributed in high schools and colleges, 2,500 with copy pertaining to boys, 2,500 to girls. Each set was numbered, with duplication of 100 numbers, and the boy and girl presenting Valentines with corresponding numbers were admitted free.

## MUSIC BOOTHS OVERNIGHT SUCCESS

Achieving instantaneous success, seven specially designed sheet and record music booths just installed in theatres of J. J. Friedl's division by Josef Zimanich of the Music Sales Department are reported not only sources of additional revenue but a furtherance of the live lobby idea in an economical form.

Acting under instructions from Boris Morros, general music director, Zimanich traveled to several cities of the south personally supervising the installation of these booths. In every case, experienced salespeople were hired to take charge, while the lobby entertainment in theatres which had it, was moved close enough to the booths to concentrate attention upon them. In several cases singing

with interest news of further departures from the commonplace on the part of wideawake Publix showmen.

## MUSIC FOR HOLD-OUTS

Music stills the savage beast and charms the standing crowds! Working on that premise, Divisional Director Ralph Crabill has had a number of musical combinations placed in lobbies to take care of hold-outs. The smaller illustration below shows the ensemble of the Granada Theatre, San Francisco, Hal Forne, manager. The other one is the Portland Theatre group in Portland, Oregon, John C. Smith, manager.



pianists were placed alongside the booths, in one case a "hula-girl" used in conjunction with "Dangerous Paradise" danced in front of a booth, and in another, a small page boy in usher's uniform constantly called attention to it.

The booths have as an integral part loud speakers which are of inestimable value in plugging tunes, and in boosting pictures by playing theme songs. Painted in gold, and reflecting skillful cabinet work construction, they have been found embellishments in all theatres in which they have been placed.

It is expected that Zimanich will shortly continue his work of installation in the New England Division.

## 'SILENT' THEATRE USES LIVE LOBBY

Miniature electric trains, Postal Telegraph Simplex machines, and illuminated lobby panels, wired to produce strains of hit songs of Paramount pictures, are just a few of the 'live lobby' stunts effected by Manager C. H. Stewart of the Rialto, a 'silent' house in San Antonio, Texas.

A novel idea conceived by Stewart, was the installation of a home-made microphone, which is concealed behind a lobby panel, and manipulated by the doorman, who broadcasts the highlights of current and future pictures.

## \$50,000 Improvements For Pittsfield House

Preparatory to changing the name of the Capitol, Pittsfield, Mass., to the "Paramount," it is undergoing improvements which involve an expenditure of \$50,000. The work is not interfering with the operation of the house, and will be completed in July. Changes include enlarging the stage to accommodate wide film projection and addition of a fully equipped nursery.

## DISCS CLICK!

So well recorded are the special Publix bally-hoo records on "The Vagabond King" according to H. E. Tillotson, with the Publix sound train in Florida, that each word and incidental bit of music can be plainly heard as the sound train passes. Publix managers desiring to capitalize on the terrific sales possibilities of these records may obtain them from L. L. Edwards, Home Office Advertising Department.

## GOLF COURSE IN 'LIVE LOBBY' STUNT

An elaborate miniature golf course, including a putting green and driving net, has been installed in the grand lounge of the Metropolitan Theatre, Boston, Mass. This live-lobby stunt was promoted by Lawrence I. Bearg, manager, with the co-operation of the J. W. Brine Sporting Goods Company.

A professional golfer, furnished by the Brine firm, is always in attendance, teaching patrons the correct stance for driving and putting. (See layout below.) Golf sticks, sweaters, hose, etc. are displayed alongside of the exhibition.

A contest will be conducted, in conjunction with the free lessons, and winners will be awarded valuable golf prizes, which are to be donated by the sporting goods company. The Brine organization recently extended invitations to the employees of the local Frigidaire company to participate in the contest, and of course they paid the regular admission price. The same procedure is contemplated for other large firms. Ads in the daily papers, paid for by the Brine people, announce the display at the Metropolitan and also mention the rules of the contest.

A novel means of selling Ted Lewis and his band, a coming attraction, was effectively employed by Bearg. The third reel of "Show of Shows," in which Lewis entertains, was secured at the technical exchange. This film was synchronized with the record of reel three. A special trailer made by National Screen was used to tell the audience that they were listening to the music of Lewis and his band, and of their future appearance at the "Met." This unique trailer (really a short subject) created a great deal of word-of-mouth advertising, spreading the story of the forthcoming appearance of the Lewis band.

of organists announced by Boris Morros, General Music Director, include the transfer of Harold Ramsay from the Minnesota, Minneapolis, to the Granada, San Francisco, and the engagement of Beatrice Ryan as feature organist at the Eastman, Rochester. Ramsay will not be replaced at the Minnesota.

## LOBBY IS LIVELY IN SPRINGFIELD

Live lobby stunts at the Paramount Theatre, Springfield, Mass., managed by Herbert Chatkin, include a chalk and crayon artist, and a midget who acts as lobby director. The midget, who is twenty-four years old and presents an excellent appearance, excites much patron comment. He performs his duties in the usual manner and receives the usual ushers' salary.

## MUSIC NOTES

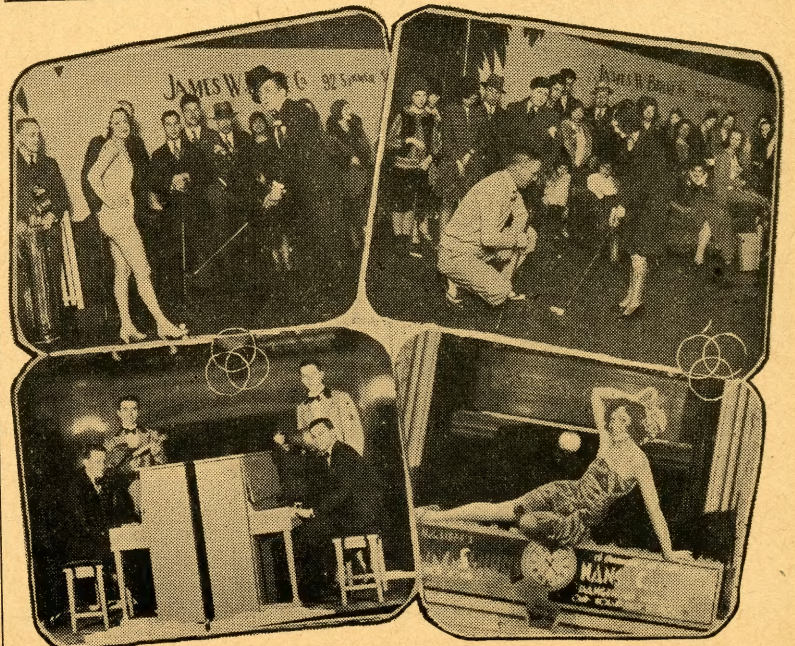
Arthur Martel, featured organist at the Metropolitan Theatre, Boston, has been assigned to the Paramount, Springfield, for a period of six weeks, beginning March 6th. During this time a large Wurlitzer organ will be installed at the Met., replacing the present Skinner organ.

Brad Braley, organist at the Paramount, will serve as guest organist at the Stadium, Woonsocket, for the length of time Martel is in Springfield.

Other transfers and assignments

## LIVE-LOBBY IN FULL BLAST

Live-lobby activities are in full sway at the Metropolitan Theatre, Boston, Mass. Pictured below is a shot of Ted Lewis on the miniature golf course, installed in the grand lounge through a tie-up with the Brine Sporting Goods Company, as explained in story above. A golf instructor, furnished by Brine, is seen teaching a patron correct golf stances. The singing ushers are also a part of the live-lobby entertainment. The Nancy Carroll display, 16' by 12', created considerable comment.



## TOLEDO'S SINGING USHER

Several theatres, to introduce a note of novelty in their live lobby attraction programs, have introduced professional singers in the uniforms of ushers. This singer, who entertains in the lobby of the Paramount theatre in Toledo, is truly an usher and works at it between appearances at the piano. He is a big favorite with patrons.





# Organ Tones Fill Theatre Tho Console Bench Is Empty

For injecting novelty into straight picture policy houses equipped with organ consoles, "The Phantom Organist" stunt as worked at the Broadway Theatre, Newburg, by City Manager Larry L. Chambers, is excellent.

Popular interest was aroused by one inch teaser ads scattered through the paper. A line reading "Who is the Phantom Organist?" appeared daily in the regular theatre ad. Appropriate lobby material was also used.

The business of putting on the gag was as follows. Just before the house lights were dimmed, a page boy walked across the stage in front of the traveler closing in the picture sheet. He carried a card announcing "The Phantom Organist" which he placed on an easel near the console both of which were in full view of the audience.

As card was placed, an usher walked down the aisle, uncovered the console, placed music on the rack, and remained standing near it at attention facing the audience. House lights were very dim throughout but spots were on console, usher, and page.

A pipe-organ solo was now put on the non-synce (there are a number of good ones by Jesse Crawford) and the operator so worked his fader control that the swells and diminutions of sound were very much like those in real playing.

At the close of the number, the usher closed the console, the page boy walked off the stage with the card and easel, and the picture program was continued. Baby spots during the playing used blue and straw gelatines to give ghostly and weird effects.

The stunt lends itself to newspaper tie-ups and stories, and can be the inspiration for an article on the excellence of sound reproduction.

## Detroit Theatre Gets Re-Opening Celebration

Even a re-modelled theatre should have its opening! At least that was the sentiment of executives in Detroit prior to the re-opening of the Riviera Theatre in that city.

Finding that no business men's organization existed in the busy district near the theatre, Publicity Director David Lipton, assisted by Harry Lustgarten, district manager, and Charles Cottle, theatre manager, formed one and sold the members of it the idea of celebrating the acquisition of the Riviera and Annex Theatres by Publix.

At the expense of the newly formed organization the streets were decorated for a mile each way down Grand River Road, bunting and plaques enlivening every telegraph pole. The week was set aside as "Welcome Publix Week." Special sales were conducted, a special edition of the local paper as well as a page in the Detroit Times was obtained, working out to excellent advantage for every one concerned.

Note the pictures of the opening in the adjoining column.

### NEW PUBLICITY DIRECTOR

George M. Watson, formerly manager of the Des Moines Theatre, was recently appointed publicity director of the Public Gulf-coast district. His headquarters will be at the Saenger Theatre, Mobile, Ala.

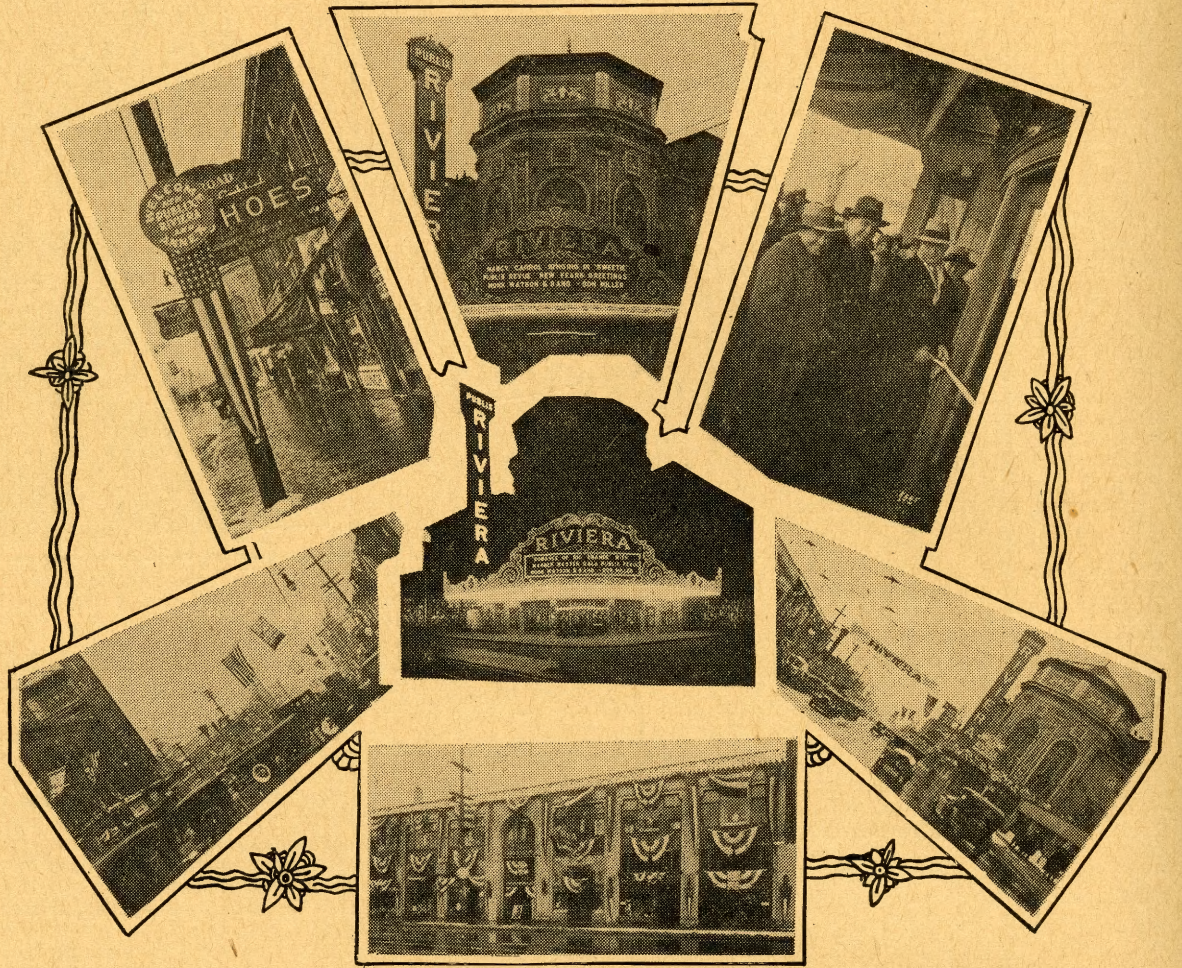
## REOPENING SPLURGE IN DETROIT!

The re-opening of the recently acquired and re-modelled Riviera Theatre in Detroit was a public occasion as the illustrations below prove. In the upper left, is a reproduction of one of the decorated telegraph poles along the theatre street, upper center a daytime view of the theatre, upper right a view of Monk Watson, band leader, Walter Immerman, division manager,

and Mayor Bowles of Detroit officially opening the house.

The illuminated neon sign in the center of the layout is said to be the largest in America. The three other stills represent scenes in the surrounding streets showing the decorations.

See story in adjoining column.



FOURTH-QUARTER BUSINESS ANALYSIS FORECAST



### "PUBLIX OPINION" DAILY FORECAST CALENDAR

## 1930 - AUGUST - 1930



THE fundamental principles of advertising and publicity are as difficult to practice and as tediously learned for proper execution as are the principles of law or medicine. There are few other fields in modern life except law and medicine to equal advertising and publicity as a field in which to demonstrate the truth of the saying that 'a little knowledge is a dangerous thing'—A. M. BOTSFORD, General Director of Advertising and Publicity.

PROGRAM-PLOTS	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	REMARKS
(Whether full-week or split week policy, keep your program-plans for each week, here. Set down titles, stars, features, shorts, trailers, feature running time running order, distributor, stage show, lobby-act, and sales campaign plans.)	<b>ORGAN CHECK</b> 1. Organ lift untimely. 2. Improper color spot for selection. 3. Music on rack discarded. 4. Personal appearance of organist. 5. Glare. 6. Organ out of key with orchestra on coordination. 7. Monotony of stops. 8. No music during the trailers. 9. Organist improvising and not following the score. 10. Improper control of volume. 11. Improper selection of stops. 12. Improper selection of tempo during slide presentation. 13. Console dirty. 14. Cyphers. 15. Carelessly spotted. 16. Failure to catch direct cues. 17. Signals for change of slides not properly timed. 18. Organ solo too lengthy. 19. Failure to change selection after feature concluded. 20. Too long pauses before stage show or following presentation. 21. Light left burning.					<b>1</b> IF YOU EVER: 1. Get out a special supplement, or 2. Open a new theatre, or 3. Introduce a new policy. THE FACTS AND STORIES IN PUBLIX OPINION, VOL. II, No. 58, WILL BE INVALUABLE TO YOU.	<b>2</b> ANTICIPATE THE SCHOOL RE-OPENING SLUMP!	Get down here WHAT is unfinished for the week and WHO was assigned to follow through!
	<b>3</b> Re-check your "pass" list. Do it every week!	<b>4</b> What are you doing to avert the school re-opening slump? (See PUBLIX OPINION, Vol. II, Nos. 57 & 58, Vol. III, No. 4.)	<b>5</b>	<b>6</b> At the end of every week, review your activities to spot weakness and failure as a guide for the future.	<b>7</b>	<b>8</b> Hold Radio Shows. (See PUBLIX OPINION.)	<b>9</b> ANTICIPATE THE SCHOOL RE-OPENING SLUMP!	
	<b>10</b> Are you building SUNDAY matinee business? (See PUBLIX OPINION, Vol. III, No. 10, 12.)	<b>11</b> Hold Food Shows. (See PUBLIX OPINION.)	<b>12</b> Have Kiddie matinees and clubs to keep children interested until and after school re-opens.	<b>13</b> Income Tax Payments are due Sept. 15. Prepare to offset this temporary shortage of funds for amusement purposes.	<b>14</b> Get effective trailers to "lure" the parents to the theatre. Now that vacation is almost over, the parents will want rest and entertainment after the countless distractions during the summer months.	<b>15</b> Straw hat season ends Sept. 15th and "Fall Hat" tie-up season starts. Get tie-ups NOW.	<b>16</b> ANTICIPATE THE SCHOOL RE-OPENING SLUMP!	
	<b>17</b> Look over your heating plant and put it in readiness for the winter.	<b>18</b> Get tie-ups with movingvan service. People are now apartment hunting.	<b>19</b> Are you preparing anything for Labor Day? (September 1st.)	<b>20</b> Check up on your union contracts. Most of them expire in September. Contact the proper Home Office department about renewals.	<b>21</b> Are your bills paid promptly so that discounts can be had?	<b>22</b> MANAGERS! Send in your weekly reports on TIME.	<b>23</b> ANTICIPATE THE SCHOOL RE-OPENING SLUMP!	
	<b>24</b> <b>31</b>	<b>25</b> Do you regularly check up on your sound?	<b>26</b> Are winter uniforms ready for quick use?	<b>27</b> Are your trailers promptly returned?	<b>28</b>	<b>29</b> Tie-up with your local stationer, who sells school supplies to the children.	<b>30</b> ANTICIPATE THE SCHOOL RE-OPENING SLUMP!	

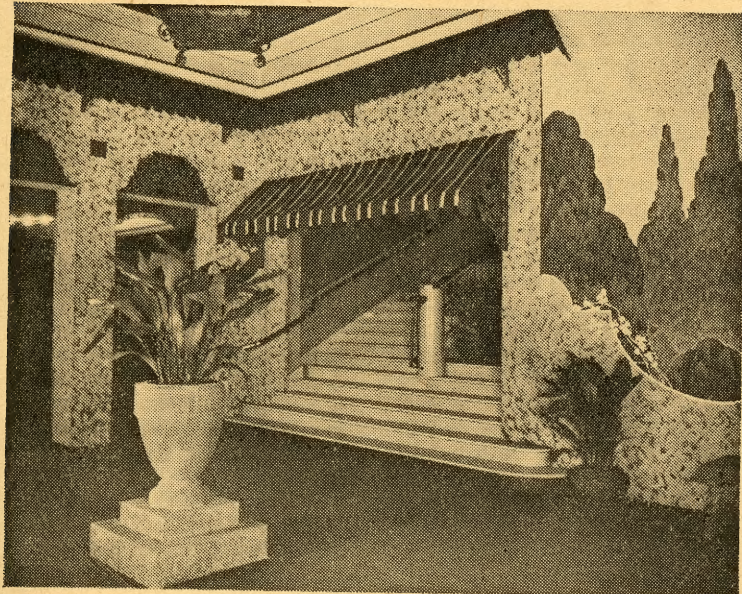


### WARMING UP COLD THEATRES!

Fred V. Greene, who is now one of the ace-executives in the Publix-Paramount Real Estate Department, was for years a theatre operator, exploiter, showman and trader, before he joined Publix. From out of his files, he offers Publix Opinion a "before and after photo" of a theatre in Denver.

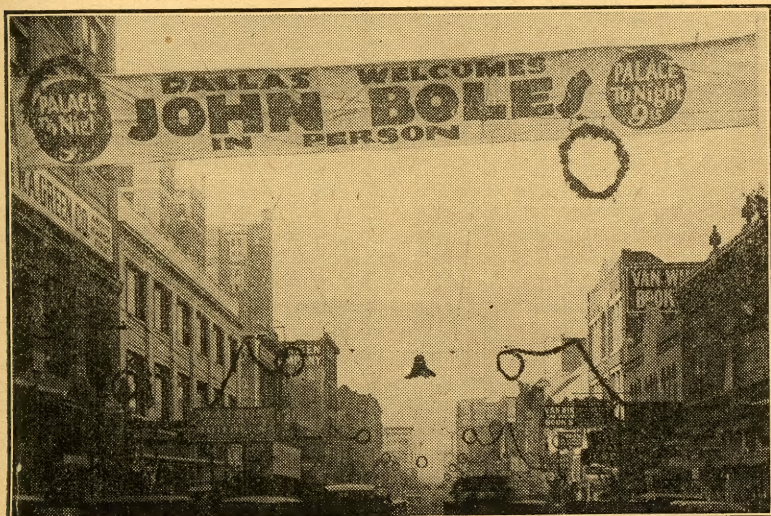
"The first picture shows a corner of the theatre as it was when I took it over," said Greene. "You'll agree that it is cold and uninviting. At a total cost of \$1,000, I changed it into what you see below. This included new summer-seat covers, which an awning company made in off-season at nearly ten per cent. of what seatcovers usually cost. The rest of it was done by local workmen."

Read Feb. 1 issue of Publix Opinion for detail of inspection tour of construction and maintenance department. Why not study your theatre, and be loaded with suggestions for them when they arrive? Or send in a full report with pictures, to Eugene Zukor—with your recommendations?



### CAMPAIGN FOR BOLES

Ernest Morrison, district manager, with his staff of James Landers, house manager, and the publicity department, gave Dallas a frenzied whirlwind campaign in two days time when they found that it was possible to present John Boles in a personal appearance at the Palace theatre. Landers persuaded city officials to permit the unprecedented use of the banner across the main street. Radio announcements were made on all three local stations and the publicity department managed a page 1 story in the Dallas News.



### PERMANENT DISPLAY!

Put your displays where people can see them. The one below is a music counter in a Kresge store arranged by Advertising Manager Lou Alexander of the Minnesota Theatre of Minneapolis. It is placed near the entrance to the store, and is 9 feet high and sixteen feet long. Note the space devoted to the theatre. The display is permanent.



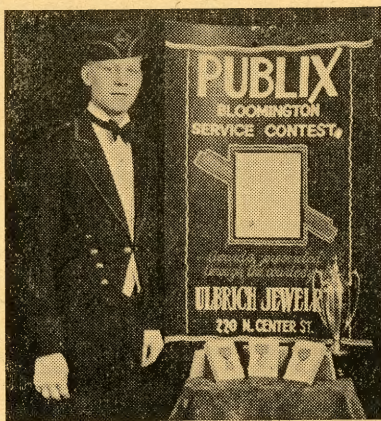
### DIRECT-MAIL

The Hotel Sherman in Chicago paid for 100,000 of these letters and envelopes, writes Madeline Woods. They were mailed to theatre patrons in surrounding towns. A great tie-up for hotels in key cities!



### A GOOD GAG!

The medals and loving cup pictured below are donated by a local jeweler to a service contest held between Publix theatres in Bloomington, Ill. The contest runs five weeks and the theatre winning the cup two out of three times, over three five week periods, retains same as a permanent trophy. The medals are awarded to individual service men for outstanding merit. The jeweler in return for his contributions, receives a credit line in all theatre and publicity stories published in the local papers. This plan was originated by the Publix B & K theatres a number of years ago and since then has met with success wherever attempted. Have you ever thought of trying one?



### CONTEST GETS WINDOWS

In addition to a co-operative newspaper section with an identification contest built around twenty-five of the stars from "Show of Shows," Manager Monty Salmon of the Publix Rialto Theatre in Macon, Ga., obtained windows throughout the business section. Each store displayed a large photograph of the particular star who was used in its ad. Since names were attached to the window photos, crowds of contestants visited the business section for aid in identifying the stars. The window below is a display of the more elaborate answers received. This same idea is adaptable to "Paramount on Parade".



### CITY-WIDE TIE-UP

Don Alexander, formerly publicity director of the Minnesota Theatre, and now Division Advertising Manager for S. Dakota, secured considerable publicity by means of an effective tie-up with the local Liberty representative. Pictured below are only a few of the 500 Liberty carrier boys, who displayed a two-color placard on their sacks. In addition to this, inserts, advertising Lucas and the feature, were placed in all magazines.



### SOUND TRUCKS!

The trucks shown below were utilized by the Publix B & K Maryland Theatre through the use of a tie-up with a moving-van company. They were "wired" for sound, creating moving, talking billboards.





**YOU HAVE THE  
MERCHANDISE  
SELL IT!**

# Publix Opinion

The Official Voice of Publix

**YOU HAVE THE  
MERCHANDISE  
SELL IT!**

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of March 7th, 1930

No. 26

**Never has the time been more ideally favorable for such a venture as the Second Quarter Prize Contest. In all previous campaigns, we had to come before the public with promises or projects not fully developed. Now we bring them achievements!** —SAM KATZ, President, Publix Theatres Corp.

**"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."**

## Publix Opinion

Published by and for the Press Representatives and Managers of  
**PUBLIX THEATRES CORPORATION**

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

## THE CHICAGO CONVENTION

With the opening of the Second Quarter Profit Campaign Convention in Chicago, once again all Publix is mobilized into a concerted, driving force that will sweep over the entire country. Methodically and irresistibly, the drive is toward the goal of greater profits. Publix has done it before. It will do it now. As Mr. Katz points out elsewhere in this issue, never before in the history of the industry has any organization been provided with such terrific, resistance-battering ammunition for its profit campaign, as Publix has in the stupendous array of perfected talking, singing and all-color pictures which will play in its theatres during this period. There remains only the energetic, resourceful and showmanlike sales effort to put this product across. The splendid manpower, which has always justly been the pride of Publix, will assure that.

Cash prizes totalling \$30,000 have been provided for the biggest profiteers. It is without doubt, a magnificent inducement for added effort. However, even if it were not offered, the same zeal, initiative and unstinted effort would have gone into this campaign. For Publix showmen are astute enough to know that the real reward of their labors comes, not in the form of a prize award, but in establishing a record of capability. This record, constantly under the keen surveillance of their chiefs, leads to the more lasting reward of advancement in the ranks of their organization and the opportunity to enjoy the deserved, and constantly increasing benefits which accrue to the company in its sustained march to supremacy.

## STAR OR "HAM"

The staff of any theatre will quickly tell you the difference between a "ham" and a "star." Right now, a star whose appearances in Publix theatres are being joyously hailed, is Buddy Rogers. He's a star—from any angle you want to talk about.

The public response which greets him, however, in the humble opinion of this chronicler, is not the best evidence of this, despite the fact that he has been consistently breaking box-office records. The best evidence is in the attitude of the theatre staffs. Everybody who contacts him, is "crazy over Buddy" and instantly becomes a Rogers fan. He's so regular. Stage hands, musicians, projectionists, ushers, as well as theatre executives, are unanimous in wishing him well, and go out of their way to help him to do well.

Buddy is self-made, and is self-sustaining. His star-stature reaches a bit farther than that of his fellow stars because his attitude cordially invites and gets the friendship and respect of all those other people in the theatre who also make a living in show business—though not themselves in the star class.

On the other hand, there are first-magnitude box-office personalities who are "ham" to the eyeteeth. Their attitude and manner repels. Consequently, they fall far short of the Rogers class because there is no enthusiasm for them. Any co-operation they get, is perfunctory and disheartened. As A. J. Balaban points out in bespeaking cordiality from the theatre staff, a bad train ride, perhaps, or a sleepless night, or a faulty digestion may put their nerves on edge. That, however, is one of the hazards of show business which most theatre folk are not interested in.

That first gesture of cordiality, if made by the performer, is repaid a thousandfold by everyone else in the theatre. It quickly reflects itself into the audience, and helps to break box-office records. A box-office 'record-buster,' invariably writes his own salary ticket, and a theatre where records are consistently broken is usually staffed by alert, showmanly, and highly paid showmen.

Cordiality, or lack of it, makes a "star" or "ham." Let's have some more of that Rogers brand of good fellowship in the theatre.

Copy the above editorial and paste it on the mirror of your star-dressing room. It won't do any harm—and may provide the inspiration that will give you a happier week in your theatre.

## SOUND TIPS

From Publix Department of  
Sound and Projection.  
HARRY RUBIN, Director

To provide an opportunity for projectionists to check on their application knowledge of projection, a series of questions and answers will be run in Sound Tips. Managers will do well to study these, too. Typewritten copies of these questions and answers should go to the projection booth just as in the past.

### QUESTIONS

- 1 If sound stopped suddenly on movietone, meter on movietone amplifier read zero, what would you do to keep show running?
- 2 If 43-A amplifier meter needle dropped to zero and smoke issued from amplifier, what would you do to keep the show running? A.—with only one 43-A in system? B.—with two 43-A's in system?
- 3 If needle was constantly skipping the groove, what would you do to keep the show running?
- 4 If a noise like a motor boat exhaust developed in movietone, how might you get it out while the show was running.
- 5 If sound stopped suddenly and both meters on the 41-A amplifier read zero, what would you do to keep the show running?
- 6 Suppose a crackling noise heard on both film and disc in one machine, but not heard at all on the other machine, what could you do to clear it while the show was running?

### ANSWERS

- 1 Replace 239-A tubes in 49-A movietone amplifier or fuse on charging panel. Check for loose connection in F Battery line.
- 2 A—Strap output of 43A on input of 43A. Raise fader to 15 and gain control on 41-A amplifier to 23.  
B—turn off switch on 43 amplifier that smokes. This permits you to run show on one 43 amplifier only.
- 3 Start Reel again with new needle and record on another projector and check level of reproducer arm and turntable before starting another reel on projector causing the trouble.
- 4 Turn set screw and upper guide roller first one way and then the other until sound is eliminated as this is caused in most cases by either frame lines or sprocket holes running where sound track should be.
- 5 Replace three new tubes in 41 amplifier. If this does not correct above condition, replace film supply fuse with six ampere fuse. This is located in the charging panel.
- 6 Throw Fader Key to cut out Fader, and clean Fader.

### MARTIN'S ADDRESS

All mail for Guy Martin should be addressed to him at 545 Illinois Building, Indianapolis, Ind.

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
	Puttin' On The Ritz—10 reels (AT)	United Artists	7785	86 min.
	Honey—8 reels (AT)	Paramount	6700	75 min.
	Woman Who Was Forgotten—8 reels (AT)	State Cinema	7320	81 min.
	Hello Sister—7 reels (AT)	Sono Art	6430	72 min.
	The Girl Said No—10 reels (AT)	MGM	8250	92 min.
	Strictly Modern—6 reels (AT)	First National	5200	58 min.
	Sarah and Son—9 reels (AT)	Paramount	6868	76 min.
	(AT)—All-Talking			

### LENGTH OF TALKING SHORTS

Record No.	Subject	Make	Foot-age	Runn'g Time
	Lonely Troubador (Song)	PUBLIX	250	3 min.
	Vagabond King Overture	PUBLIX	445	5 min.
	Chanson Russe Overture	PUBLIX	485	5 min.
	Love Parade Overture	PUBLIX	415	5 min.
	Ernie Holst	PUBLIX	335	4 min.
	News No. 60	PARAMOUNT	840	9 min.
	News No. 61	PARAMOUNT	870	10 min.
	A Perfect Understanding	WARNER	540	6 min.
951	On The Rancho	WARNER	605	7 min.
3759	A Matter of Ethics	WARNER	605	7 min.
3762	The Stand Up	WARNER	665	7 min.
950	Jack Osterman—"Talking It Over"	WARNER	740	8 min.
3799	Vengeance	WARNER	795	9 min.
	Beauty Spot	PATHE	1865	21 min.
	In and Out	PATHE	1790	20 min.
	Review No. 36	PATHE	785	9 min.
	Feminine Fitness (Spotlight)	PATHE	855	10 min.
	Sport A La Carte (Spotlight)	PATHE	900	10 min.
	Personality (Trailer)	COLUMBIA	265	3 min.
	Across the World With Mr. and Mrs. Johnson (Trailer)	INDEPENDENT	270	3 min.
	Anna Christie (Trailer)	MGM	400	5 min.
	Good Old Schooldays (Fables)	Length of Synchronous Shorts	630	7 min.
	Foolish Follies	PATHE	600	7 min.
	Second Hungarian Rhapsody	UFA	875	10 min.
	Autumn Silly Symphony (Cartoon)	COLUMBIA	585	7 min.
	News No. 61	Length of Non-Synchronous Shorts	815	9 min.

## INDEX

Page	Col.	Page	Col.
<b>MERCHANDISING</b>		<b>MUSIC</b>	
2nd Quarter Profit Stampede		Novelties Production Outlined	2 2
Publix on Edge as Convention Draws Near	1 3-5	Fader Cues for "Vagabond King"	2 3-4
That Prize Contest	2 1	Majestic Radio Hour in Honor of Chevalier	3 1
You Are a Publix Man	2 5	Popularizing 'Honey' Melodies	3 3
<b>Live Lobby Stunts</b>		Weekly Radio Hour Program	3 4
Idea Sweeps Circuit	8 1-5	Song Cover Sells 'Paramount on Parade'	3 5
Exploiting Mystery Film	8 1	New Publix Disc Released	7 2
Six Minneapolis Stunts	8 3-5	Music Booths Overnight Success	9 2
Mississippi Eating Contest	9 1	'Vagabond King' Discs Click	9 3
Toledo's Singing Usher	9 1-2	Music Notes	9 4
Bands and Singers	9 3-4	Permanent Display in Music Store	11 3-4
Silent Theatre Uses 'Em	9 3	<b>PROJECTION ROOM ADVICE</b>	
Springfield Lobby Lively	9 4	Sound Tips	12 3
Golf Course in Boston Lobby	9 4-5	Managers' Self Quiz	3 3-4
The Vagabond King		<b>GENERAL INFORMATION</b>	
Help Mr. Katz Keep Pledge	1 3	New Order Issued on Policy	1 2
Florida Hit!	1 5	Eliminate Unit Shows in Six Cities	1 3
Hero's a Hunch	2 4	Good Theatre Slogan	3 2
Fader Cues Issued	2 3-4	Simplicity Basis of Good Advertising Layout	4 1-5
Bedell Company Tie-Up	3 4-5	New York Program Plots	4 5
Price Changes Follow Legit Plan	7 5	Paramount Hit Inspires Rave on Talkies	5 3
Bally-hoo Discs Click	9 3	Barney Balaban's Biography	6 1-5
<b>Special Pictures</b>		Meet the Boys	7 1-3
Paramount on Parade	1 4	August Forecast Calendar	10 1-5
Also	3 5	Editorials	12 1-2
Young Eagles, by Russell Holman	5 4-5	Length of Features	12 4-5
She Couldn't Say No, by A. P. Waxman	5 1-2	<b>GENERAL NEWS</b>	
Reviews of 'Shorts,' by Louis Notarius	5 1-4	Phenomenal Product to Send All Grosses Soaring	1 1-2
Burning Up	3 1	Mr. Zukor Gives Success Secret	1 2
The Love Parade	3 1-2	Managers Cheer Mr. Katz' Film Address	1 4
Also	11 5	Hoxie C. Farley Dies	2 2
Honey	3 3	Streator Extols Publix Personnel	3 2
Navy Blues	5 5	Alert Showman Receives Letter from Mr. Katz	7 5
<b>Special Stunts</b>		\$50,000 Improvements for House in Pittsfield	9 3
Good Will Gesture	2 2	Reopening Splurge in Detroit	10 2-5
Detroit Tabloid Socker	3 3-4		
Circulating Bill Gag	3 3		
Dakota Bakery Tie-Up	3 5		
Free Front Page Gag	6 5		
Direct School Contact an Aid to Tie-Ups	7 1-2		
Two Good Gags	7 4-5		
Des Moines Valentine Stunt	9 2		
Phantom Organist Great Gag	10 1-2		
Bloomington Service Contest	11 3		
City Wide Tie-Up	11 4-5		